

Historic Structure Report
OLD MAIN LIBRARY
VOLUME II

San Francisco, California



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Historic Structure Report
Old Main Library
Volume II

Asian Art Museum

July 1998
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SITE AND EXTERIOR ELEVATIONS - Detailed Descriptions



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SITE AND EXTERIOR ELEVATIONS

SITE AND GENERAL PLAN

Description

The Old Main Library is a six-sided, three story high structure which occupies most of the block bounded by Larkin, Hyde, Fulton and McAllister streets. The building is set back from the property line on all four sides, save for a short distance along McAllister Street where the building meets the sidewalk. A plinth of grass that is raised above the street level surrounds most of the building. This plinth varies in width, forming a substantial lawn on the Larkin Street side and a narrow strip of grass with small trees on the McAllister Street side. A granite retaining wall forms the outside boundary of this plinth. On the Larkin Street side this retaining wall is merely a low border, while on Fulton Street it rises from ten inches high at the west end to 7'-6" in height at the east end. The retaining wall has a belt course at the top that slightly overhangs the wall. The Fulton Street retaining wall continues around the corner onto Hyde Street with a similar treatment. Concrete sidewalks with granite curbstones surround the building on all four sides of the block. On Fulton Street there are two parallel sidewalks, with a rectangular lawn between them. This lawn is planted with two rows of sycamore trees.

On the Larkin Street side, two granite steps with rounded nosings lead up to a broad plaza that bisects the lawn. This plaza is made of granite paving slabs 5 1/2 feet square. Two granite pedestals and two granite benches, both original, are symmetrically arranged at the north and south ends of this plaza. From the plaza a series of five granite steps leads up to the main entrance on the Larkin Street side. The nosing of each of these steps is also rounded. These steps are three building bays in width. The steps are flanked by a wheelchair ramp that was built in the 1980s. This ramp is made of granite and has a curvilinear brass handrail that matches the original handrails in the building's lobby (Room 101) and Monumental Staircase (ST101). At the top of the steps four ornamental iron light standards flank the three building entrances. These are painted dark blue with gold trim, and are surmounted by amber colored glass globes.

On the Fulton Street side another plaza bisects the lawn and two sidewalks. This plaza is made of concrete scored into a diamond pattern. In 1988 a bronze statue of Ashurbanipal on a concrete pedestal was placed in the south end of this plaza. At the north end of this plaza a series of granite steps leads up to the library's secondary entrance. The first nine steps have squared nosing and bisect the granite

plinth and retaining wall. There is a platform at the top of these steps that is made of granite paving slabs measuring 5' by 6'-6". This platform serves as the approach to the final three steps, which have round nosings. At the top of these steps two ornamental lamp standards once flanked the entrance to the building. At present only one of these standards remains in place; it is identical to the ones on Larkin Street.

The Larkin Street side of the building is the main facade of the building, with a highly formal treatment. Many elements of the Larkin Street facade -- the rusticated first story, the end pavilions, the cornices between the stories, and the crowning cornice -- are repeated on the other three facades. The Fulton Street facade is the longest of the library, and is essentially a continuation of the formal end pavilions on Larkin Street. The Hyde Street facade is only one bay in width, and is also a copy of the formal end pavilions on Larkin Street. The McAllister Street facade has one formal end pavilion and seventeen bays that are simpler in treatment. Finally, there is a notch or setback in the building at the corner of McAllister and Hyde streets. From the 1940s until 1997 this setback was filled by a three story, wood frame, stucco faced Library Annex that housed library administrative offices. The annex building was recently demolished, revealing the informally treated walls of the Old Main Library that face the setback.

Evaluation:

The individual features of the library's setting are evaluated below:

Grassy plinth (Fulton, Hyde, and McAllister streets) and lawn (Larkin Street): Significant

Retaining wall and border (all four sides): Very Significant

Plaza (Larkin Street): Significant

Plaza (Fulton Street): Contributing

Sidewalks and curbstones (all four sides): Contributing

Lawn between sidewalks (Fulton Street): Significant

Steps (Larkin Street) and upper steps (Fulton Street): Very Significant

Lower steps (Fulton Street): Significant

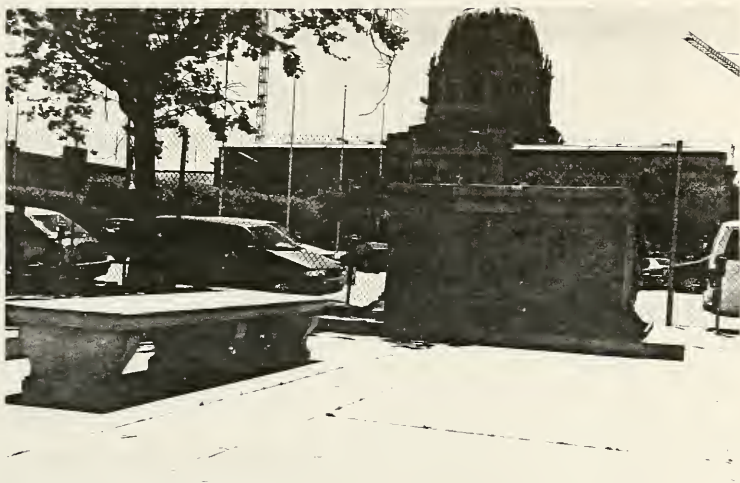
Platform (Fulton Street): Very Significant

Light standards: Very Significant

Granite pedestals (Larkin Street): Significant

Granite benches (Larkin Street): Significant

Statue of Ashurbanipal: Non-contributing



Photograph 1: Site. Granite pedestal, bench, and plaza, Larkin Street side.



Photograph 2: Site. Sidewalk bounded by retaining wall and grassy plinth (to the north) and lawn area with sycamore trees (to the south), Fulton Street side.

LARKIN STREET (WEST) FACADE

Description

The Larkin Street facade is the primary facade of the building and is the location of the main entrance. It faces Civic Center Plaza and City Hall to the west. The facade is seven bays in width, with the outer bays taking the form of slightly projecting pavilions. The facade is three stories in height, with the lower stories being much greater in height than the third story. Monumental Ionic columns that flank deeply recessed arched windows provide the facade with three-dimensional relief in the second story. These columns rest upon a first story “base” and support a third story that takes the form of an entablature.

The wall is made of granite, but the masonry treatment is varied in the different stories. In the first story, the wall is coursed ashlar masonry laid in common bond, with deep rustication. In the second and third stories the wall is smooth coursed ashlar masonry. There is also a base of smooth granite in the first story that is separated from the rustication above by a projecting bullnose course.

In the first story, the three entrances to the building occupy the three central bays. Each entrance is identical in size and treatment. The casing around each door is profiled, and there is a paneled base decorated with a palmette on each side. A twisted rope molding runs around the casing on all three sides, and there is a centrally-placed shield in the casing over the entrance. Above the door casing is an entablature, composed of a frieze decorated with palmettes, egg-and-dart and dentil moldings, and a cornice. Each entrance is filled with a massive wood door that slides into the wall during open hours. These doors are paneled, with carved ornament within each panel. North and south of the three entrances are a total of four casement windows that are punched into the masonry wall. Each window has a molded granite casing and a wood sash. At the top of the first story is a frieze filled with leafy ornament, and above this is a simple cornice separating the first two stories.

The second story is dominated by five central bays that are formed by paired, free-standing Ionic columns. Monumental arched windows deeply recessed from the front plane of the building fill each of these central bays. Each window has a metal clathn screen that is also visible from the interior of Room 201. Pilasters with leafy capitals flank each window and support a masonry arch over the window. In front of each window is a balustrade with a centrally placed pedestal. A few of the balusters are broken. A statue by Leo Lentelli stands upon each of these five

pedestals. The soffit of the five-bay recess is paneled, with leafy ornament around the perimeter of the panel.

The outer pavilions of the second story are partially filled by monumental arched windows that are similar in treatment to the windows in the recessed inner bays. The soffit of each window arch is filled with square panels that are filled with floral ornament. At the base of each of these windows are panels in which are engraved the names of prominent European and American authors. Flanking both windows are smooth ashlar masonry walls and four pilasters. The pilasters in the end pavilions and the Ionic columns in the inner bays support an architrave that spans the width of the Larkin Street facade and separates the second from the third story. This architrave becomes slightly recessed where it spans the five inner bays.

The third story takes the form of an entablature. Like the architrave below it, its central portion is recessed relative to the outer portions. The frieze in the central portion of the entablature is devoted to engraved inscriptions proclaiming: "The Public Library of San Francisco/Founded AD MDCCCLXXVII Erected AD MDCCCXVI/May This Structure Throned on Impenshable Books Be Maintained and Chershed from Generation/to Generation for the Improvement and Delight of Mankind." (Room 301 is located behind this portion of the entablature.) The frieze in the outer portions of the entablature contains decorative panels and pairs of windows that align with, respectively, the pilasters and monumental arched windows in the outer pavilions of the second story. The paired windows in the third story admit light into Rooms 302 and 303. At the roofline there is a cornice of anthemions, with egg-and-dart and dentil moldings. Above and slightly behind the cornice, there is a low, stepped granite parapet with profiling.

Evaluation Article 10 Listing

The individual features of the Larkin Street facade are evaluated below:

Wall (including base, pilasters, door and window moldings, soffits, cornice moldings between stones, inscription, and decorative panels): Very Significant

Columns: Very Significant

Paired casement windows (first story): Significant

Arched windows with clathn screens (second story): Very Significant

Casement windows (third story): Significant

Wood doors: Very Significant

Statues: Significant

Pedestals and balustrades: Very Significant

Cornice: Very Significant

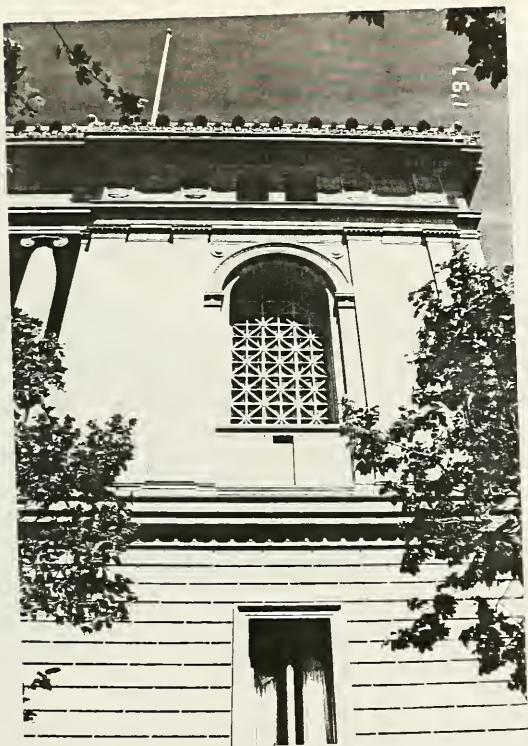
Parapet: Significant



Photograph 1: Larkin Street facade.



Photograph 2: Larkin Street facade. Detail of third story and cornice.



Photograph 3: Larkin Street facade. Detail of end pavilion.

FULTON STREET (SOUTH) FACADE

Description

The Fulton Street facade of the Old Main Library is the longest of the building's six sides. Because it faces Fulton Street, the central axis of the Civic Center, this facade was given a formal treatment with a high degree of finish, executed in granite. The facade is three stories in height and fifteen bays in width. At each end are bays identical to the pavilions on Larkin Street, with thirteen identical center bays between them. The base of the building is smooth masonry with a simple rounded cornice at the top and a three foot wide granite water table at the bottom. At the center of this facade this water table widens to become the highest of the steps that lead to the entrance to the building.

As on the Larkin Street side, the first story is coursed ashlar masonry with deep rustication, laid in running bond, while the upper stories are smooth ashlar masonry. The first and second stories are separated by three bands of moldings and courses that span the width of the facade, as follows: At the top of the first story is a profiled half-round molding; above this is a belt course or narrow frieze with leafy ornament; and above this is a profiled cornice. Another cornice and frieze separate the second and third stories. At the top of the building is a cornice with anthemions and moldings of egg-and-dart and dentils. It is identical to, and connects with, the cornice at the top of the Larkin Street facade. Above, and slightly behind the cornice, is a low profiled parapet that also connects with its counterpart on Larkin Street.

The Fulton Street entrance is located in the center of this facade. It is 15' in height and has a reveal of 3'-6". The sides and soffit of this entrance are decorated with alternating large and small panels that are filled with urns and figures from Greek mythology. A double guilloche pattern runs around the perimeter of these panels at the perimeters of the reveal. The casing of this entrance is profiled, with a twisted rope pattern around the perimeter. Small panels filled with palmettes can be found at the bottom of this casing. A shield is centered over the entrance in the top rail of the casing. All of this ornament is executed in carved granite. The entrance is filled by paired sliding paneled wood doors that have carved leafy ornament around each panel and carved rosettes in the corners of each panel. These doors have bronze frames.

The first story windows are paired wood casements that are set in a 1'-4" reveal with a profiled casing. These windows are widely spaced in the rusticated masonry.

In the second story, monumental arched windows with metal clathri screens alternate with pilasters. In the slightly projecting end pavilions, these windows are flanked by two pilasters on each side. These pilasters have profiled capitals with egg-and-dart moldings. The arch around each window is profiled and springs from smaller pilasters with leafy capitals. A Greek key pattern can be found in the wall above each window arch, and rectangular panels can be found at the base of each window. The names of famous writers are inscribed in the panels in the end bays.

Rectangular windows in the third story are grouped two to each bay and are flanked by decorations of urns in panels that align with the second story pilasters. In the end bays two such panels flank the paired windows.

Evaluation: Article 10 Listing

The individual features of the Fulton Street facade are evaluated below:

Wall (including base, pilasters, door and window moldings, soffits, cornice moldings between stories, and decorative panels): Very Significant

Paired casement windows (first story): Significant

Arched windows with clathri screens (second story): Very Significant

Casement windows (third story): Significant

Wood door: Very Significant

Cornice: Very Significant

Parapet: Significant



Photograph 1: Fulton Street facade.



Photograph 2: Fulton Street facade. Grassy plinth, granite retaining wall, base, and first story.



Photograph 3: Fulton Street facade. Entrance and stair.

HYDE STREET (EAST) FACADE

Description

The Hyde Street facade is only one bay in width, and is identical in composition and materials to the end pavilions of the Larkin Street and Fulton Street facades. At its northern edge the facade ends abruptly; here the transition between its granite wall and the brick wall of the notch is visible.

Evaluation: Article 10 Listing

The individual features of the Hyde Street facade are evaluated below:

Wall (including base, pilasters, window moldings, soffits, cornice moldings between stories, and decorative panels): Very Significant

Paired casement window (first story): Significant

Arched window with clathri screen (second story): Very Significant

Casement windows (third story): Significant

Cornice: Very Significant

Parapet: Significant



Photograph 1: Hyde Street Facade

MCALLISTER STREET (NORTH) FACADE

Description

The McAllister Street facade has one pavilion with a formal composition and seventeen narrow bays that are simpler in treatment. The formal pavilion is the westmost part of this facade; it is identical in treatment to the end pavilions of the Larkin and Fulton Street facades.

East of this, and recessed several feet from the sidewalk, are the seventeen narrow bays. These are eight levels in height, with profiled cornices separating level one from level two and level seven from level eight. The lowest level is equivalent to the first level of the Main Stacks. Here the wall is smooth granite masonry punctuated by wood casement windows in wood frames. At the west end of this lowest level is a staff entrance. This entrance consists of a wood door in a profiled wood frame. The door has wire glass glazing with a protective steel grille above a single lower panel. The door knob is brass and appears original, and the knob plate is non-original. A bronze mail slot with flap that reads "Papers" is set in the lower panel.

In levels two through seven of the narrow bays smooth granite piers alternate with four-over-four double-hung metal sash windows with wire glass. Metal spandrels corresponding to the floor level of the stacks can be found between the windows within each bay. The top level corresponds to the third story of the building. Here the wall is smooth masonry punctuated by wood casement windows. A simple profiled cornice crowns the composition of this part of the McAllister Street facade.

At its eastern edge the McAllister Street facade ends abruptly; here the transition between its granite wall and the brick wall of the notch is visible.

Evaluation: Article 10 Listing

Individual features of the McAllister Street facade are evaluated below:

Formal pavilion at the west end of this facade: all elements are rated the same as their counterparts in the other three facades

Wall (of the seventeen narrow bays; includes piers and cornices between stories): Very Significant

Door: Significant

Casement windows (first level of stacks): Significant

Double-hung windows and spandrels (levels two through seven of stacks):
Significant

Casement windows (third story): Significant

Cornice: Significant

Parapet: Significant



Photograph 1: McAllister Street facade.



Photograph 2: McAllister Street facade. Windows to Main Stacks
(levels three through seven), spandrels, and piers.

THE “NOTCH” AT MCALLISTER AND HYDE STREETS

Description

The library was not planned to fill out the entire city block. Because the Main Stacks were not fully used at the time the library opened, and because two large rooms on the third floor were labeled “Unassigned” on the original plans, it can be seen that the library had room for growth at the time of its construction, and filling out the block was not necessary for the library’s needs in 1916. A notch in the rectangular plan of the library, at the corner of McAllister and Hyde streets, was therefore left unfilled. The walls of this notch are finished with iron-spotted buff colored brick.

The east-facing wall of the notch has two bays that are slightly recessed from the foundation to the roofline. The recessed bays divide the wall into four compositions, in each of which the windows and other openings are symmetrical. The wall area closest to McAllister Street has a file of seven double-hung windows that admit light to the Main Stacks. Six of these windows have metal sash with wire glass, and are similar to the stacks windows on the McAllister Street side of the library. Directly above this file is a row of three wood casement windows that admit light into Room 327. Just south of the stacks windows, in a recessed bay, is a driveway through the basement level of the library into the North Courtyard. Above the driveway is a pair of double-hung wood sash windows that admit light into Room 217. Further south, in a non-recessed area, are windows that admit light into the basement, Room 119, and Room 200. The windows into the basement and Room 119 have segmental arches and are four in number on each floor, with the center windows paired. Above these are the monumental arched window and sidelights, all with clathri screens, into Room 200; and a centrally-placed door with a steel balcony. The door and the balcony are painted a matching cream color. Further south, in a recessed bay at the corner of the notch, are small wood windows that admit light into rooms 122, 216, and 326.

The north-facing wall of the notch is dominated by four monumental arched windows with clathri screens that admit light into Rooms 210 and 218. Directly above the monumental windows of Room 210 are double-hung wood windows that admit light into corridor 392, while above the other monumental window is a pair of wood windows that admit light into Room 324. In the first story are wood casement windows opening into rooms 196A, 196B, and stacks ST2. These windows align with the monumental windows above.

Evaluation: Article 10 Listing

Individual features of the notch are evaluated below:

Wall: Significant

Windows: variously Very Significant to Contributing (see individual room profiles for each window)

Door (to iron landing): Very Significant

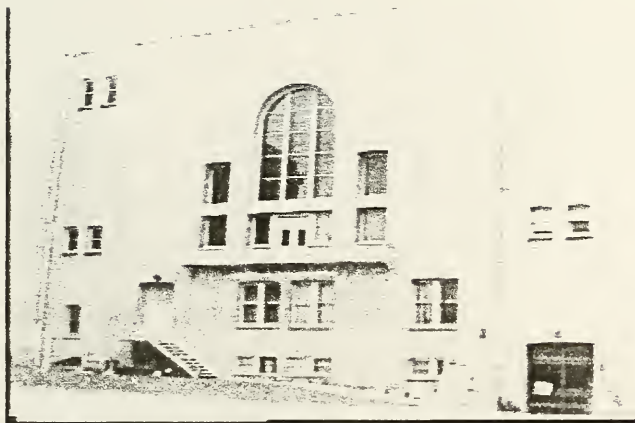
All other windows: Significant

Iron balcony: Significant

Driveway opening: Contributing



Photograph 1: Looking south at the notch from McAllister Street.



Photograph 2: Looking west at the notch from Hyde Street.

ROOF

Description

The low-slope built-up roofing is covered by gravel, with wood catwalks in various places. Two reinforced concrete stairwell housings and a similar storage shed, all with cornices, rise up from the surface of the roof. A non-original wall has been built to fill the space between these two stairwell housings. It is made of terra cotta blocks and is faced with cement on the west. There are also twelve shed-roofed skylights and four pyramidal skylights on the roof. These are made of sheet metal, copper flashing, and wire glass. Five of the shed roofed skylights have been covered with sheet metal. Four original gravity ventilators are on the roof, as well as two non-original fans with ducts. Three evenly-spaced flagpoles rise from behind the Larkin Street parapet. Aside from the flagpoles, all elements of the roof plan are invisible from the street.

Evaluation: Article 10 Listing (as part of the exterior of the building)

Individual features of the roof plan are evaluated below:

Gravel surface and built-up roofing: Contributing

Catwalks: Contributing

Stairwell housings and storage shed: Contributing

Wall between stairwell housings: Non-contributing

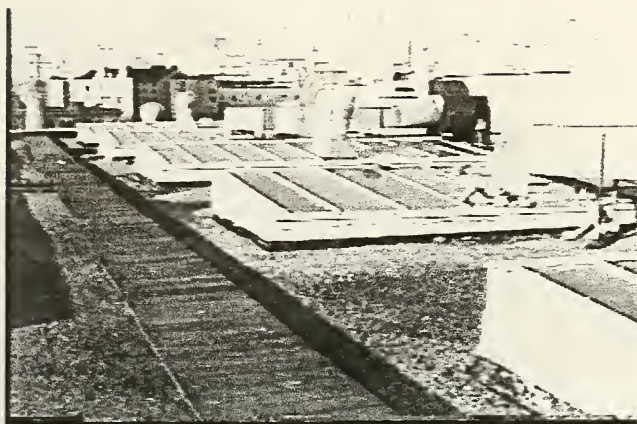
Skylights: Significant

Sheet-metal coverings to five skylights: Non-contributing

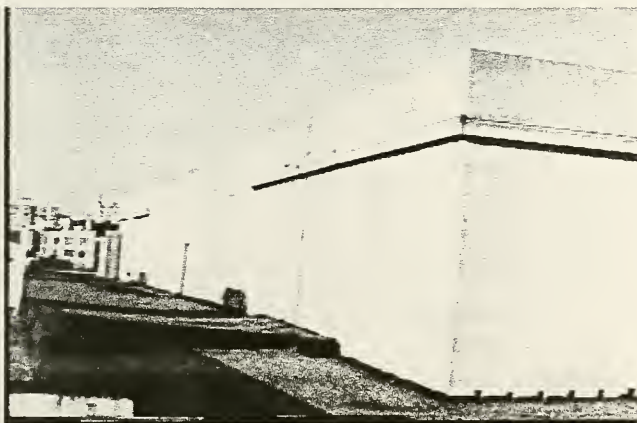
Roof vents: Contributing

Fans with ducts: Non-contributing

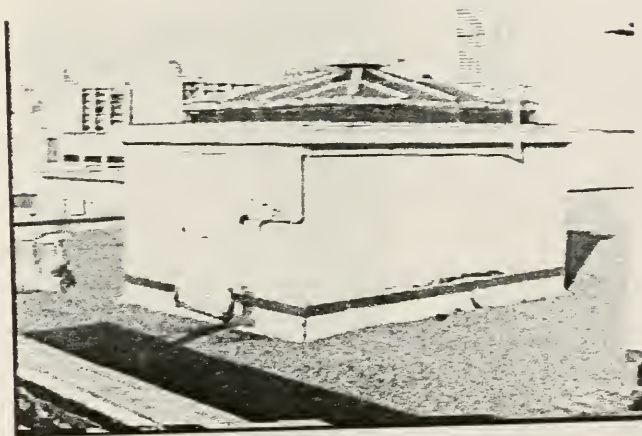
Flagpoles: Significant



Photograph 1: Roof plan. Skylights, gravel surface, catwalk, vents, fan, stairwell housing.



Photograph 2: Roof plan. Stairwell housings (with cornices) and connecting wall (between the housings).



Photograph 3: Roof. Elevator penthouse with skylight.

SOUTH COURTYARD

Description

The South Courtyard provides light and air to various windows and skylights in the interior of the library. At its western end the courtyard is open from the basement to the sky; in the middle section it is open above the first floor; and at its eastern end the courtyard is open above Room 212 (see Photographs 1 and 2). Of the three skylights in this courtyard, two are over the basement and one is over Room 212. The courtyard is irregular in its outline, being indented at its eastern end where it wraps around Room 200.

The walls on all four sides are clad in bricks that are various shades of brown in color and have black iron spotting. These walls are punctuated in various places by two types of windows. There are three large arched windows with clathri screens in the south wall of this courtyard looking into Room 210 and another monumental window in the north wall looking into Room 200. All of the other windows are double-hung wood sash windows, painted a yellow color that harmonizes with the spatter-glazed bricks. These windows have brick sills and segmental arched tops defined by three arched courses of bricks. These double-hung windows form regular patterns in the west wall, where they admit light to the elevator shaft (Room E2) and the staircase (Room S102). Elsewhere, large expanses of brick predominate in this courtyard.

A considerable amount of HVAC ducting, fans, etc. is visible at the first floor level over the basement.

Evaluation -- Preservation Zone 3

Individual features of the South Courtyard are evaluated below:

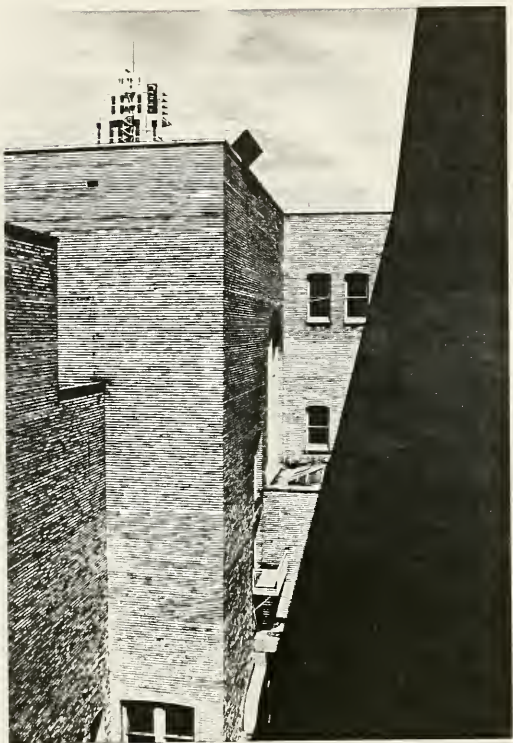
Brick facing: Significant

Arched windows with clathri screens: Very Significant

Other windows and skylights: Significant



Photograph 1: South Courtyard. Looking west. Note the skylight over Room 212, below.



Photograph 2: South Courtyard. Looking east.

NORTH COURTYARD

Description

The North Courtyard provides light and air to the Main Stacks and other areas in the interior of the library. At its western end the courtyard is open from the basement floor level to the sky, while at its eastern end the courtyard narrows to wrap around Room 200 and is open only above the second story (see Photographs 1 and 2). A driveway passes under this eastern end at the basement level, emerging into the courtyard through a segmental arched opening and providing vehicular access to the basement. This opening is defined by six arched courses of bricks that span the driveway.

The walls on all four sides are clad in glazed bricks of a light gray-beige color with black iron spotting. In the north wall of the courtyard this brick cladding principally takes the form of piers between the windows of the Main Stacks, while in the other walls large expanses of surface area are devoted to brick.

Windows illuminating the Main Stacks form a regular grid pattern in the north wall of the North Courtyard (see Photograph 3). The windows in levels two through seven of the stacks are wood sash double-hung windows of four lights, arranged two-over-two. Between levels these windows are separated by paneled steel spandrels. At the first level of stacks and in the third story of the library are smaller wood sash, double-hung windows with segmental arched tops and brick sills. Those in the first level have four lights (arranged two-over-two), while those in the third story have two lights (one-over-one). In both levels the segmental arches of these windows are defined by three arched courses of bricks.

Nearly all of the windows in the south, east and west walls of the North Courtyard are wood sash double-hung windows with segmental arches and brick sills. Ten of these windows -- those opening into Rooms 117-C-D and 119 -- are paired, while the rest are arranged singly. Finally, in the south wall of this courtyard, there is one monumental arched window with a clathri screen that looks into Room 200.

There is an original drive-through entrance from the North Courtyard into the basement of the library. This is a sliding wood door with two lights for vehicle entry, part of which also opens in a conventional manner for pedestrians. It leads into Room 12 of the basement. This doorway has a segmental arched opening defined by three arched courses of bricks. It is located adjacent to the arched driveway opening. In addition, there are two non-original hollow metal doors that enter into Rooms 10B and 91 of the basement. The latter is protected by an original metal and glass shed awning in the courtyard.

Evaluation -- Preservation Zone 3

Individual features of the North Courtyard are evaluated below:

Windows into the Main Stacks: Very Significant

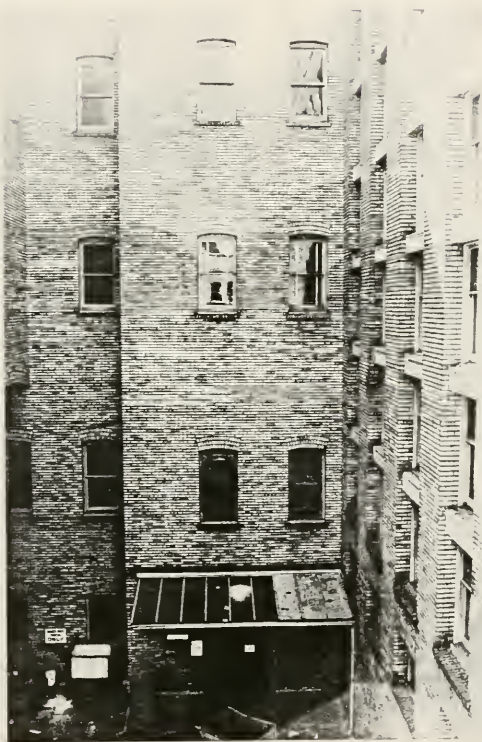
Monumental arched window: Very Significant

Other windows: Significant

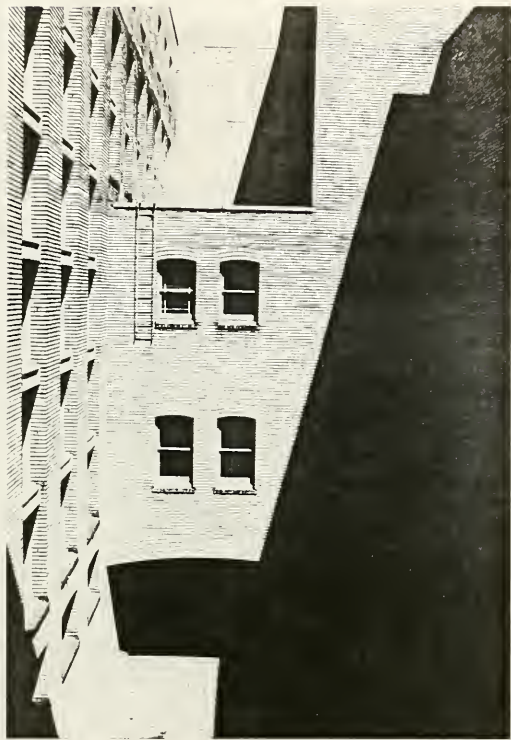
Brick facing: Significant

Steel spandrels: Significant

Sliding garage door (at basement level): Contributing



Photograph 1: North Courtyard. Looking west



Photograph 2: North Courtyard. Looking east. Note arched opening over the driveway (center) and doors to the basement (at right).



Photograph 3. North Courtyard. Main Stacks windows in the north wall of the courtyard.

INTERIOR ROOMS - Detailed Descriptions

ROOMS 101 AND 191 -- MAIN ENTRANCE LOBBY AND VESTIBULE

Description

The Main Entrance Vestibule (Room 191) and Main Lobby (Room 101) are located just inside the main entrances of the library, on Larkin Street. Room 191 spans the width of all three entrances into the library, and the adjacent room to the east, Room 101, spans a similar width (see Photographs 1 and 2). The two rooms, 191 and 101, are also identical in their height, materials, and architectural detailing. Because of this consistent treatment, and because Room 101 is visible from Room 191 through large, glazed doorways, the two rooms work as an ensemble. They, in turn, relate to Corridor 190, the Elevator Lobbies (192 and 193) and the lower portion of the Monumental Staircase (S101), all of which are similar in treatment.

From the granite forecourt in front of the library one ascends five steps to an outside landing, and from here one can enter into Room 191 through three monumental doorways. These doorways are protected by sliding wood doors during closing hours. Just inside each wooden door are paired bronze and glass door leaves which, with the glass transom above, fill each entrance. Directly across Room 191 are three more bronze and glass entries into Room 101. These entries, in turn, align with and correspond to three monumentally scaled passages between Room 101 and Corridor 190. In all three rooms, 191, 101, and 190, groin vaults span the ceiling spaces between the entries and passageways, while barrel vaults span the ceiling spaces between the wall piers. These groin and barrel vaults align across all three rooms, reinforcing the unity of the spaces.

Floors

In Rooms 191 and 101 the floors are made of sixteen-inch-square travertine paving slabs, with interrupting bands and borders of rose marble. The floors of both rooms are blemished and cracked, and holes have been drilled in many places. In a few places steel bolts are still embedded where these holes were drilled. At one place in the center aisle of the Lobby the travertine shows heavy wear. The floors of these two rooms are in good condition in other places, but counting the blemishes described above they are in fair condition overall.

Walls and Piers

The walls and piers in Rooms 191 and 101 are made of travertine and faux-travertine plaster, and each room is treated in a similar manner. Where the walls and piers are expressed as pilasters the material is travertine; likewise, travertine is used for the base

of walls, piers, doorway casings (see Doors and Doorways, below), and the floors of the large niches in Room 191. Everywhere else, the walls are surfaced with faux-travertine plaster. [For a discussion of the imitation travertine, see Travertine, Faux-travertine Plaster, and Paul E. Denivelle under Existing Materials and Features.]

The walls that divide Room 191 from Room 101 and Room 101 from Corridor 190 take the form of monumental, freestanding piers (see Photograph 3). The outer portions of these piers are articulated as paneled pilasters made of travertine, with profiled bases of travertine and capitals of faux-travertine plaster. The wall spaces between the pilasters are recessed three inches and are made of faux-travertine plaster, with a base of travertine and cornices of faux-travertine plaster. The barrel vaults of the ceilings spring from the piers in these rooms.

In Room 101, the recessed wall spaces in these piers contain concave niches (see Photograph 3). These niches have scallop-shell half-domes, and oval floors that extend beyond the plane of the wall. Ornamental rosettes are found to either side of the bases. Above the domes of the niches the pier walls are scored as masonry arches. All of these elements are executed in faux-travertine plaster.

In Room 191, the west wall is articulated in a manner similar to the piers described above, with travertine pilasters and faux-travertine wall spaces between, and identically detailed bases, capitals and cornices. Instead of forming free-standing piers, however, the pilasters in the west wall articulate faux-travertine plaster wall surfaces with monumental doorways (see Photograph 4).

The north and south walls of Room 191 are of faux-travertine plaster, with bases of travertine and cornices of faux-travertine. Above each cornice, a semi-circular panel meets the groin-vaulted ceiling above it. A concave niche is set into each of these walls. The floor of each niche is travertine, which swells in a gentle curve beyond the plane of the wall. Above a belt course with leafed ornament is a hemispherical ceiling that is ornamented with diamond and fleur-de-lis pattern. Both the cornice and half-dome in each niche are faux-travertine plaster. The southern niche is filled by a bronze bust of Edward Robeson Taylor that rests upon a tall pedestal of red marble (see Photograph 5). Taylor was a library trustee and former mayor at the time the library was built; his bust was sculpted by Haig Paugian and was donated to the library by another former mayor, James D. Phelan. The northern niche has an inscription carved into the concave wall (see Photograph 6). This inscription explains that the library was built upon the site of the old City Hall and was financed in part by a gift from Andrew Carnegie.

In Room 101, the north and south walls are also made of faux-traverune plaster that rises to meet the groin-vaulted ceiling. Just above the doorway in each wall is a plaster rosette.

The walls in Room 191 are in excellent condition. Those in Room 101 have many hairline cracks and are blemished in a few places where adhesive once held signs to the walls; overall, these walls are in good condition.

Ceilings

Save that Room 101 is much wider than 191, with consequently broader ceilings, the ceiling treatment in these two rooms is identical. In each room the ceiling is a composition of alternating groin and barrel vaults (see Photograph 7). The barrel vaults spring from the wall piers in these rooms, while the groin vaults fill the spaces between the barrel vaults and between the arched openings in the walls. From the end of Room 191 the ceiling appears as a row of receding groin and barrel vaults; while in Room 101 the ceiling combines visually with those in adjacent rooms to form intersecting rows of vaults.

The groin vaults in Rooms 191 and 101 are covered in smooth plaster with arabesque ornament, including images of human figures, grotesques, urns and floral designs. The barrel vaults are made of faux-traverune plaster, with paneled arches on the outsides and octagonal coffers filled with ornament on the inside.

The central groin vault in Room 101 has been slightly altered by the addition of three downlights. Otherwise, the ceilings in these two rooms appear to be in excellent condition.

Doors and Doorways

The Main Entrance Vestibule, Room 191, is entered from Larkin Street via three monumental entrances. From the outside, these entrances appear as three evenly spaced doorways that are centered in the west elevation of the building. When the building is closed, heavy wood paneled doors concealed within the wall of the building slide across the doorway to conceal and protect the bronze and glass doors to Room 191.

These three doorways are each about fourteen feet high and on the interior are cased in profiled traverune (see Photograph 4). Each doorway is filled by a bronze frame, the upper half of which is filled by a glass transom and the lower half by paired door leaves of bronze and glass. Between transom and doors is a bronze transom bar ornamented

with anthemions. The doors are mainly glass, with stiles and top rail of bronze, and a bronze panel as bottom rail. The push bars on each door leaf are brass and consist of three horizontal bars connected by a short vertical bar.

Between Room 191 and 101 are three arched openings, seventeen feet high at their apex, with 3'-1" reveals that are faced in travertine. Each of these arched openings is filled by a bronze frame, glazing, and a pair of door leaves (see Photograph 8). The paired doors and transom bar are identical to those in the opposite wall of Room 191, save that each door leaf is equipped with two additional brass push bars. Bronze-framed windows equal in height to the doors flank the door leaves. The transom windows are tripartite and are curved to fit the arch above.

In Room 101, identical cased openings into Rooms 106 and 107 can be found centered in the south and north walls (see Photograph 9). The casings are made of profiled travertine and are ornamented with a simple oval medallion or shield in the top rail of the casing. Over this is a travertine entablature consisting of a cymatium, dentil molding, and a paneled frieze.

From the profiled casing around the north doorway in Room 191 a thirteen inch section of three-quarter round molding is missing. Otherwise, all of the doorway casings, bronze frames, and bronze and glass doors in these rooms are in good condition.

Lanterns and Torchieres

Room 191 has three ornamental metal and glass lanterns that are suspended by twisted cords from the center of each groin vaulted ceiling (see Photograph 10). The glass is amber colored and translucent. These lanterns are identical to those found in Corridor 190. One glass panel is broken; otherwise, the lanterns are in excellent condition.

Room 101 has four ornamental plaster torchieres placed near the corners of the room. These stand 8'-3" high and rest upon a short travertine base (see Photograph 11). A few of the many leafy projections have broken off of each torchiere, but these are otherwise in good condition.

Steps, Ramp, and Handrails

From Room 101, two steps lead up to Room 106, Room 107, and Corridor 190. Treads and risers are made of travertine. Each set of steps is accompanied by a profiled bronze handrail with plain brass supports (see Photographs 9 and 11). These

handrails turn downward in an S-curve at the ends. The steps are in good condition and the handrails are in excellent condition.

At the north end of the steps up to Corridor 190 is a non-contributing wheelchair ramp. This ramp has been equipped with handrails identical in style to those described above.

Grilles

Room 101 has four rectangular brass heating grilles in brass housings. These are located at the base of the north and south walls and are in good condition.

Non-Contributing Elements

The only non-contributing elements in Room 191 are door closers with wiremold on two of the doors that open onto Larkin Street, and an alarm box with lights over the south niche.

In Room 101 there are two cast-concrete checkout and return counters with metal overhead structures that support lights (see Photograph 2). The return counter was built over an original book chute to the basement. These counters were built in the 1980s.

Other non-contributing elements in Room 101 include three lights in the central groin vaulted ceiling, two small alarm boxes with lights mounted on the north and south walls, one book-theft detector, three floor-mounted electric receptacles, and two small signs affixed to the north and south walls.

Evaluation: Article 10 Listing (both rooms)

The Main Entrance Vestibule and Entrance Hall, Rooms 191 and 101, function as the main entrance spaces to the library. They are finished in a style and materials consistent with the other monumental spaces in the library. Although sight lines from other rooms into the Vestibule (Room 191) are somewhat blocked by the glazed partition in its east wall, the Entrance Hall (Room 101) forms an effective ensemble with Corridor 190, Staircase S101, and Elevator Lobbies 192 and 193.

The individual features of Rooms 191 and 101 are evaluated below:

Floors: Very Significant

Walls, including bases and niches: Very Significant

Ceilings: Very Significant

Travertine doorway casings: Very Significant

Bronze doors, transom frames, and partition frames: Very Significant

Metal lanterns: Very Significant

Plaster torchieres: Significant

Travertine steps: Significant

Brass handrails: Significant

Wheelchair ramp: Non-Contributing

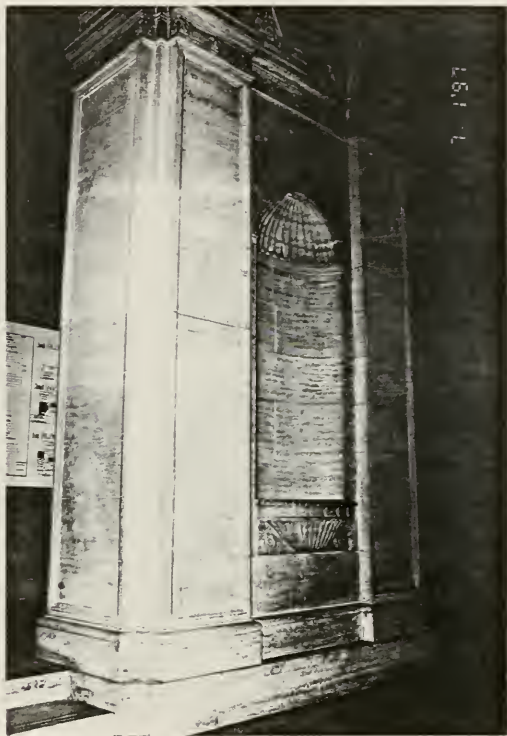
Heating grilles: Significant



Photograph 1: Room 191. Room view, looking north.



Photograph 2: Room 101. Room view, looking south.



Photograph 3: Room 101. East wall/pier, showing niche



Photograph 4: Room 191. West wall, travertine doorway casing, bronze and glass doors and transom. Note the wood sliding doors behind the bronze frame and glazing.



Photograph 5: Room 191. Bust of Edward Robeson Taylor in the south wall niche.



Photograph 6: Room 191. Niche in the north wall.



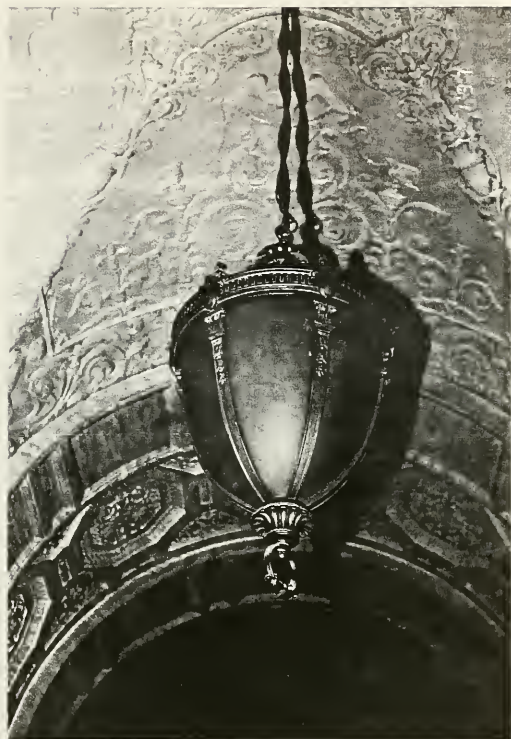
Photograph 7: Room 191. Detail of groin and barrel vault ceilings.



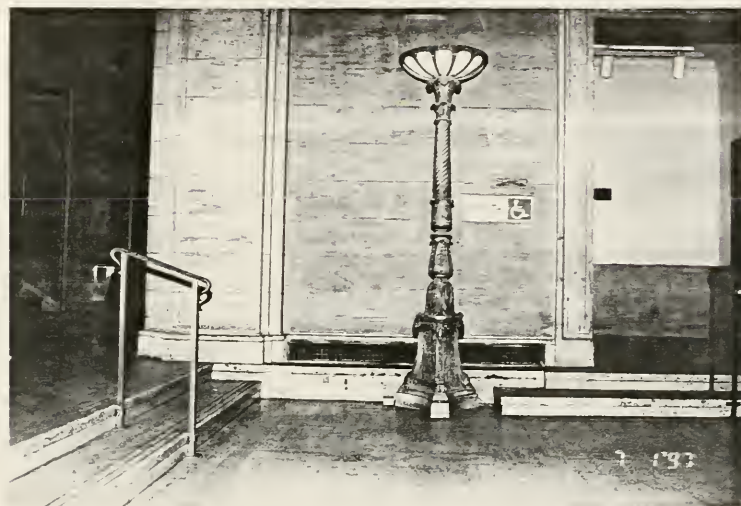
Photograph 8. Room 101. Bronze and glass partition and doors between Rooms 101 and 191. Note the anthemions in the transom bar.



Photograph 9: Room 101. Travertine cased doorway in the north wall, with travertine steps and bronze handrail.



Photograph 10: Room 191. Bronze and glass lantern.



Photograph 11: Room 101. Looking south at the plaster torchere, travertine steps and bronze handrails.



ROOM 115 -- STORAGE

Description

Room 115 fits beneath the Monumental Staircase and consequently has a low, stepped ceiling. The room has a utilitarian finish and has always been used as storage. The floors are plain concrete, and the walls and ceiling are flat plaster that is painted beige. The forms of the structural steel beams that support the staircase are visible in the ceiling and are covered in plaster. Baseboards are molded wood 10" in height. These original elements are generally in fair to poor condition, except for the baseboards, which are in good condition. Non-contributing elements include fluorescent lights mounted to the ceiling, freestanding, unfinished white pine bookshelves, a light switch, and wire mold on the wall and ceiling.

Evaluation. Non-Contributing

ROOMS 117, 117A, 117B, 117C, AND 117D -- WORK ROOM

Description

These five rooms (see Photographs 1 to 6) were originally one large, U-shaped space that wrapped around the Monumental Staircase (S101) and functioned as a work room for library staff. In more recent years these rooms functioned as staff offices and storage. Because partitions were erected to divide the original space into five rooms, the rooms lack integrity. Other alterations of note include new wood shelving and fluorescent lighting. Despite the changes, the original finishing materials, including floors, original walls, ceilings, windows, and baseboards remain essentially intact. Compared to the public areas of the library, the finish is utilitarian. A striking feature of the room is the way that the structural steel beams and columns of the library, including those supporting the Monumental Staircase, are revealed in form, though they are covered with plaster to match the walls and ceilings (see Photograph 18).

The floors of these five rooms are brown battleship linoleum. This flooring varies only at the west end of Rooms 117B and 117D, where one can find original concrete steps with new wood handrails. All walls, both original and partitions, are covered with flat plaster, painted beige. The original walls have a molded wood baseboard 10" high, while the newer partition walls have plain wood plank baseboards that vary from 4" to 5" high. The ceilings are flat plaster, painted beige. As mentioned above, the structural steel beams and columns of the library project out from the wall surface and are faced in flat plaster.

There is original shelving against the east wall of Room 117, on either side of the doorway to Room 119 (see Photograph 2). These shelves are 6'-6" high and are made of one inch thick stained wood planks. The shelves have no backing, and the plaster walls are visible through them. Non-contributing cabinet doors have been added in two places. These shelves rest upon original baseboards. There are also newer shelves against the walls in all rooms but 117B. Most of these are 6'-11" tall and are made of stained wood planks, with plywood backing. They rest upon newer baseboards. Finally, there are freestanding metal shelves in Room 117B.

There are eighteen identical windows in these five rooms, of which sixteen are arranged as pairs, with 20" of plastered wall space between each window in a pair. These windows are deeply recessed in the thick walls of the library, and the resulting reveals are surfaced in plaster. The windows are single hung, with grained wood sash in wood frames and stops of oak. The entire window assembly, including wood sills, is painted beige on the outside. The hardware includes metal chain sash cord, brass

latches on the meeting rails, and brass pulls on the bottom rails. Eleven of the windows have been equipped with non-contributing venetian blinds.

Double doors to Room 119 are centered in the east wall of Room 117. Unique in the library, these are metal clad doors that are painted light brown. Each of the doors has two panels, with a horizontal center rail. Original brass hardware includes knobs with roses, pulls, an extension bolt, and three hinges on each leaf.

There are two wood panel doors in these rooms. Each has a single large panel and is set in a plain wood casing. The one between rooms 117 and 115 has brass knobs with roses, keyholes above and below the knobs, and three brass hinges; it also has a non-contributing bulletin board affixed by screws to the panel. The other paneled door opens from 117B into 117A, and thus is an old door in a newer partition. It has brass knobs with rectangular plates. Finally, there is one new hollow core door and two door openings where doors used to be, all with simple wood casings.

Other contributing features include six radiators made by the American Radiator Company. Four are radiators with rounded tops, like most others in the library, and two have squared corners. There are also two vacuum ports, both complete with caps.

Condition:

Floors: The floors are in poor condition generally, with impressions and discolorations to be found in many areas.

Walls: The original walls, the newer partition walls, ceilings, and baseboards are generally in fair to good condition, with numerous small blemishes.

Windows: All eighteen windows in these five rooms are in excellent operating order, with functioning metal chain sash cords. Cosmetically, the windows vary from poor to excellent condition, with heavy wear to the wood rails of a few windows. All of the brass hardware is present and in good to excellent condition.

Doors: The metal clad door in the east wall of Room 117 is in good condition. The wood doors are in fair to good condition, with all hardware present in good condition.

Radiators and vacuum ports: All of these are in good condition.

Non-contributing elements

Numerous non-contributing elements have been added to these five rooms. In addition to the added wall partitions and shelving (mentioned above), these include fluorescent lights suspended from the ceiling; an enameled metal wash basin that is supported by a stand of metal piping; two bulletin boards; and, in the east wall of Room 117, two electrical boxes and conduits. Throughout the five rooms are many electrical outlets and plastic telecom devices that have been mounted on the floor, baseboards, and walls, with much wiremold.

Evaluation: Preservation Zone 3

Individual elements of Rooms 117, A/B/C/D are evaluated below:

Floor: Contributing

Walls (perimeter): Significant

Wall partitions: Non-contributing

Ceiling: Significant

Windows: Significant

Paired metal-clad door leaves: Contributing

Wood doors: Contributing

Original shelves: Contributing

Non-original shelves: Non-contributing

Base (on perimeter walls): Significant

Base (on partition walls): Non-contributing

Radiators: Contributing

Vacuum ports: Contributing

Fluorescent lights: Non-contributing

Wash basin: Non-contributing

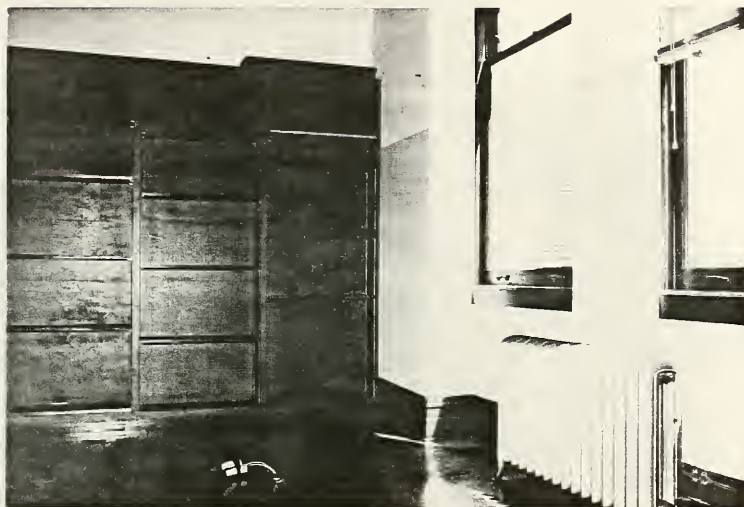
Electrical boxes, conduits, outlets, telecom devices, wiremold: Non-contributing



Photograph 1: Room 117. Room view looking southwest. Note stepped ceiling and plaster-covered steel beams.



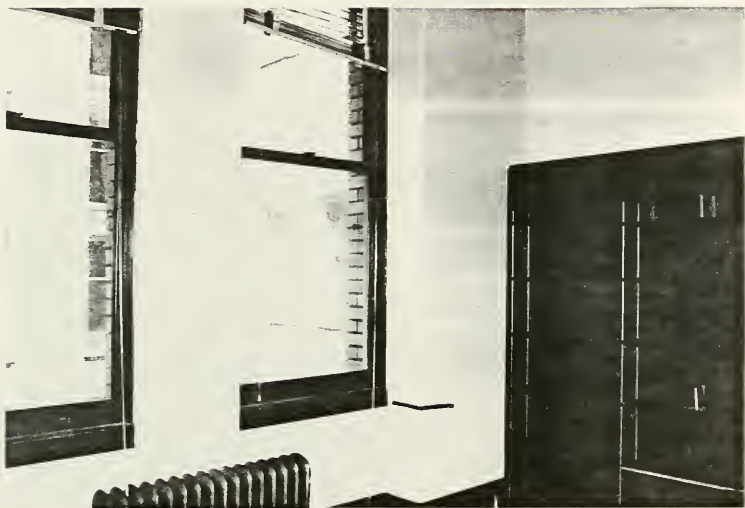
Photograph 2: Room 117. Room view looking northeast



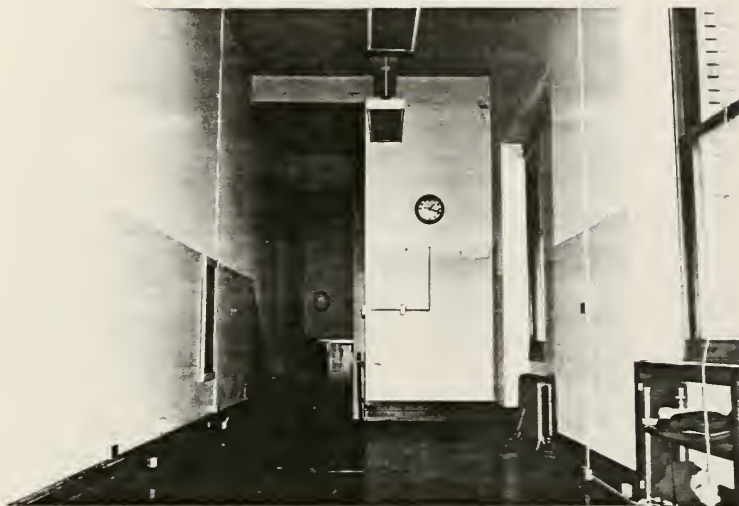
Photograph 3: Room 117A. Room view looking east.



Photograph 4: Room 117B. Room view looking west.



Photograph 5: Room 117C. Looking northeast.



Photograph 6: Room 117D. Room view looking west.



ROOMS 190A AND 190B -- CORRIDORS

Description

Rooms 190A and 190B (see Photographs 1 and 2) are extensions of the main Corridor, Room 190, but have simpler detailing and finish and are hierarchically subordinate to it. Although Rooms 190A and 190B are similar to each other in appearance, these two corridor extensions had different functions. Room 190B led to library staff areas; while 190A is about twice as long and led patrons to a variety of destinations, including public telephones (in Room 112), a public stairway (S102), the Lune Room (102), and Corridor 194, which in turn led to major program areas in Rooms 114, 118, and 119.

Rooms 190A and 190B are in generally good condition and retain their original finish and most original features.

Floors

The floors of Rooms 190A and 190B consist of terrazzo with travertine borders. The floor of 190A is in fair condition overall, with long cracks in three areas, while the floor of 190B is in good condition.

Walls

The walls of these rooms are lightly textured plaster that is lightly scored to resemble masonry. The plaster is painted beige. There is a wood picture rail several inches below the ceiling. The travertine wainscoting is 3'-1" high, with a slightly projecting belt course at the top and base, both of the same material.

The wainscot in 190A is cracked in one place, adjacent to the brass grill, and earthquake repair in the east wall of this room is faintly visible. Otherwise, the walls and wainscot of 190A are in good condition. The walls and wainscot of 190B are in excellent condition.

Doors and Doorways

Two original doors remain in Rooms 190A and 190B. Both are of stained wood panel construction, with glazing in the upper portion, a wood panel below, and wood trim around the windows and panels. The door in 190A leads to a shallow fire hose closet that has a backing of stained planks, laid vertically with a v-groove seam. The closet is equipped with a modern fire hose which is visible through the glazed door. This door

has its original brass hardware, including doorknob, doorplate, and three hinges. The original door in 190B leads to a service corridor (Room 197). Its original brass hardware is also complete, including push and kick plates, pivot hardware, and a doorstop. This door is painted beige on the Room 197 side and has a relatively new sign reading "Employees Only" stenciled on the glazing.

In addition to the above, there are three newer wood panel doors in these rooms, similar to the originals. There are also two cased openings (see Photograph 3) in Room 190A, one leading to the stairway (S102) and the other to the Public Telephones room (112).

The seven inch wide casings around these seven doorways are all similar in appearance but employ two different materials. Five doorways are enframed by travertine, which is original, and two by wood faux-painted to resemble travertine.

The fire hose cabinet door in 190A and its hardware are in good-to-excellent condition. The door in 190B that leads to the staff corridor (Room 197) is in fair condition, being somewhat worn, with paint on the 197 side. The travertine casings around five doorways are all in good condition, including the one in 190A that was damaged by earthquake (as mentioned in the Building Evaluation Report by Carey and Co.) and subsequently repaired. The faux-travertine wood casings in 190B are in good to excellent condition.

Ceilings

The ceilings of these rooms are flat plaster. There is a cornice of run plaster around the perimeter of both ceilings (see Photograph 4). The ceiling in 190B is damaged in the center; otherwise, the ceilings in both of these rooms are in good condition.

Brass Grille, Lighted Sign, and Vacuum Port

A brass grill measuring 2'-3" by 3'-2" is set in the wainscot of Room 190A. It is tarnished, and has slipped slightly in its travertine setting. A historic (but not original) lighted sign made of brass and glass, reading "Public Telephones," is mounted high on the wall of Room 190A next to the doorway to Room 112 (see Photograph 5). It is in good condition. A vacuum port is in poor condition, dented and missing its cap.

Non-Contributing Features

Two fluorescent light fixtures suspended from the ceilings, a water fountain attached to the wainscoting in 190A, a new fire hose in the cabinet in 190A, several small signs

attached to the walls or door casings, and three non-original wood panel doors are the non-contributing features in these two rooms. The three doors are in good condition and are compatible in appearance with the original ones.

Evaluation. Preservation Zone 2

Individual features of Rooms 190A and 190B are evaluated below:

Floors: Very Significant

Walls (plaster): Very Significant

Wainscoting (travertine): Very Significant

Ceilings, including cornices: Very Significant

Doorway casings of travertine: Very Significant

Doorway casings of wood (faux-travertine): Contributing

Doors, including hardware: Significant

Brass grille: Significant

Lighted "Public Telephones" sign: Contributing

Vacuum port: Contributing



Photograph 1: Room 190A. Looking south from Room 190.



Photograph 2: Room 190B Looking north from Room 190.



Photograph 3: Room 190A. East wall showing travertine casings to two doorways.



Photograph 4: Room 190B. Ceiling detail



Photograph 5: Room 190A. Lighted sign.

ROOMS 190, 192, AND 193 -- CORRIDOR AND ELEVATOR LOBBIES

Description

Room 190 is the main Corridor of the first floor, and Rooms 192 and 193 are the adjacent Elevator Lobbies (see Photographs 1 and 2). Together they form part of the monumental public circulation area just inside the entrance to the library. Along with several other rooms on the central axis of the first two floors -- the Main Entrance Hall and Vestibule (Rooms 101 and 191), the Monumental Staircase (Room S101), the Main Stair Hall (Room 290), a second floor Corridor (Room 291A) and the former Delivery Room (Room 200) -- they have the highest level of finish to be found in the library. These rooms were designed as an ensemble; sight lines from one to another have a dramatic effect and add visual interest to the experience of walking through the library (see Photograph 3).

Rooms 190, 192, and 193 survive largely in their original state, in good condition, with the loss of very little fabric and with the addition of only a few non-contributing signs and lights.

Floors

Rooms 190, 192, and 193 all have travertine tile floors with rose marble borders (see Photograph 4). The only difference between rooms is that the floor of Room 190 is composed of paving blocks 1'-4 1/2" square, while those of 192 and 193 are slightly smaller. The rose marble borders are four inches wide in all three rooms.

In the two elevator lobbies, Rooms 192 and 193, a thin black finish substance covering an area 1'-8" by 5'-3" has been applied to the floors at the entrances to the elevators. This material is an alteration. Additionally, seven narrow cracks from four feet to nine feet long can be found in the floor of Room 190. These floors are otherwise in good condition.

Walls

The wall surfaces of Rooms 190, 192, and 193 are made of travertine that is cut and laid to resemble ashlar stone masonry, and faux-travertine plaster that is scored to give a similar appearance. The architectural finish is seamless from one room to the next, with cornices and bases turning the corner from the Corridor to the Elevator Lobbies.

In Room 190, the walls take the form of monumental piers from which spring the vaulted ceilings (see Photographs 5 and 6). The outer sides of these piers are

expressed as pilasters; these pilasters have shafts and molded bases of travertine, and capitals with leaf ornament of faux-travertine plaster. Between the pilasters, and slightly recessed from them, are wall panels made of faux-travertine plaster, with faux-travertine plaster cornices and travertine bases. The architectural treatment of these recessed walls, cornices and bases matches that of the flanking pilasters. In a statement made upon the completion of the library, architect Kelham declared the faux-travertine to be indistinguishable from the real stone. After years of use, the differences are more apparent than that, chiefly in that the present appearance of the faux is slightly darker than the real, but the manufacturing of the imitation material was clearly of a very high standard.

The treatment of the walls of the adjacent Elevator Lobbies, Rooms 192 and 193, is similar. Walls and molded bases are both made of travertine panels cut to resemble stone masonry. Window, door, and elevator openings are enframed by slight recesses in the stonework. The travertine panels above the windows and elevator doorways are cut as flat arches. The walls are crowned by molded cornices with leafy ornament, executed in faux-travertine. Above these are arched panels of the same material. These panels span the width of the walls, have circular shield designs in the center, and rise to meet the vaulted ceilings.

In Room 190 the condition of the walls is excellent, save for a few hairline cracks in the faux-travertine wall panels. The removal of several non-contributing signs from these walls may reveal adhesive materials that must be removed. In Rooms 192 and 193 the wall surfaces are generally soiled; there are three places, all less than one square inch in area, where the travertine has been chipped; and there are several areas where the naturally porous openings in the travertine have been filled with an epoxy-like substance that is darker brown in color than the travertine itself.

Windows

Rooms 192 and 193 each have a wood double casement window centered in their eastern wall that looks into the adjacent light court (see Photograph 2). Each window measures 5'-3" wide by 7'-0" high, with the left sash fixed and the right sash swinging outward. Each sash is a single light; a cremone bolt secures the operable sash. The windows have a profiled wood molding at the head and jambs, and there is a wood stool at the base. The molding, stool, sash and frame are all painted beige. Windows are recessed into the thick walls, with wall facing of travertine on the inside and brick on the outside.

Both windows have some missing hardware. The brass lever to the cremone bolt is present in Room 192 but missing from Room 193. The bar stay at the bottom of the

window is present in Room 193 but missing from Room 192. In both rooms the three brass hinges are present on the outside of the right casement.

Aside from missing hardware, the windows in Rooms 192 and 193 are in generally good condition. The notable exception is that the wood stop at the bottom of the window in Room 193 is badly worn.

Doors

Rooms 192 and 193 have one door each, from the former to Room 117B and from the latter to Room 117D. Both are original wood paneled doors with molded wood trim around a large central panel. Both doors fit within thin wood frames. The door in Room 193 has its original brass knobs, knob plates, hinges (three), and an old door closer on the Room 117B side. A small non-contributing metal plate has been placed on the stile at the hinged side. The door in Room 193 has replacement knobs, one of two original knob plates, and a new door closer. There are numerous small abrasions to the wood doors in Rooms 192 and 193. Overall, the condition of these doors is fair.

Ceilings

The ceilings in the front Corridor, Room 190, are a succession of five alternating groin vaults and barrel vaults, with lower flat ceilings at the ends (see Photographs 7, 8, and 9). The groin-vaulted ceilings are coated with smooth beige plaster, while the barrel vaults and flat ceilings are executed in faux-travertine plaster. The three large groin vaults are slightly flattened in profile and are intensely ornamented with plaster grotesques, human figures, urns, and leafy ornament (see Photograph 10). The two barrel vaults are each composed of a central arch of octagonal panels filled with leafy ornament, flanked by arches of alternating wide and narrow panels. These paneled arches spring from the pilasters in the walls below.

At the ends of Room 190 are lower flat ceilings. These take the form of two lintels with a raised ceiling space between them. Visually, the lintels appear to be supported by the pilasters in the wall below (see Photograph 9).

Rooms 192 and 193 are entered through faux-travertine arches and are each covered by a single groin vault. Instead of being ornamented with grotesques, etc., as in Room 190, the faux-travertine ceilings of these vaults are scored to resemble masonry construction (see Photograph 11).

The vaulted ceilings of these and adjacent rooms relate strongly to each other, forming a continuous field. From the ends of Room 190 one can look north or south and view the succession of groined and barrel vaulted ceilings along that axis. From the Entrance Hall, Room 101, one can look along an east-west axis to view the row of vaulted ceilings in that room, Room 190, and Rooms 192 or 193. Finally, from various perspectives in Room 101, one can look at an angle, to the northeast or the southeast, and view the intersection of these rows of vaulted ceilings (see Photograph 3).

The condition of the ceilings in these three rooms is excellent, save that there are very faint indications of repair work to the ceiling in Room 192.

Lanterns

Two ornamental metal lanterns with translucent, gold-colored glass are suspended by a twisted cable from the groin vaulted ceilings of Room 190 (see Photograph 12). One of the lanterns has a two inch crack in one of the glass panes. Otherwise, these original lanterns are in excellent condition.

Grilles, vacuum ports, and thermostat

One brass thermostat with a mercury thermometer and two brass vacuum ports, complete with caps, can be found in Room 190. Rooms 192 and 193 each have a brass grille measuring 1'-4" by 4'-10" set in the east wall, near the floor, beneath a window. These features are in good condition.

Non-Contributing Elements

Six signs of varying size and materials have been affixed to the walls of these rooms. Several small flood lights have been placed atop the cornice moldings in the ceiling of Room 190.

Evaluation: Article 10 Listing

Individual features in Rooms 190, 192 and 193 are evaluated below:

Floors: Very Significant

Walls, including molded bases and cornices: Very Significant

Ceilings: Very Significant

Windows: Significant

Doors: Significant

Lanterns: Very Significant

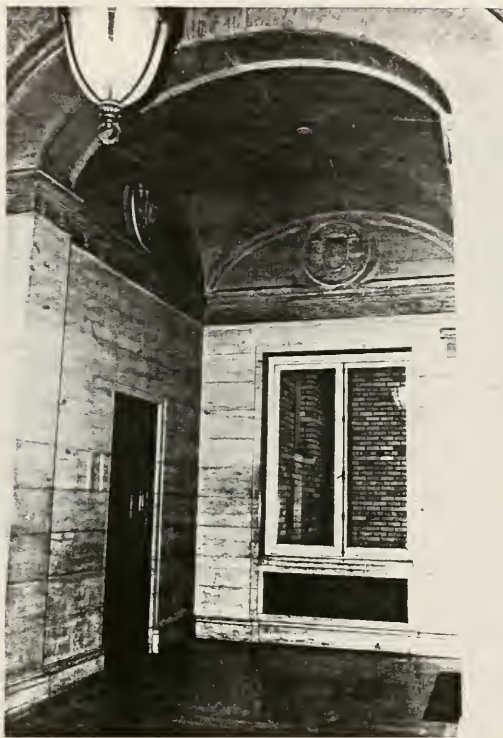
Grilles: Significant

Vacuum ports: Contributing

Thermostat: Contributing



Photograph 1: Room 190. Looking south through the corridor.



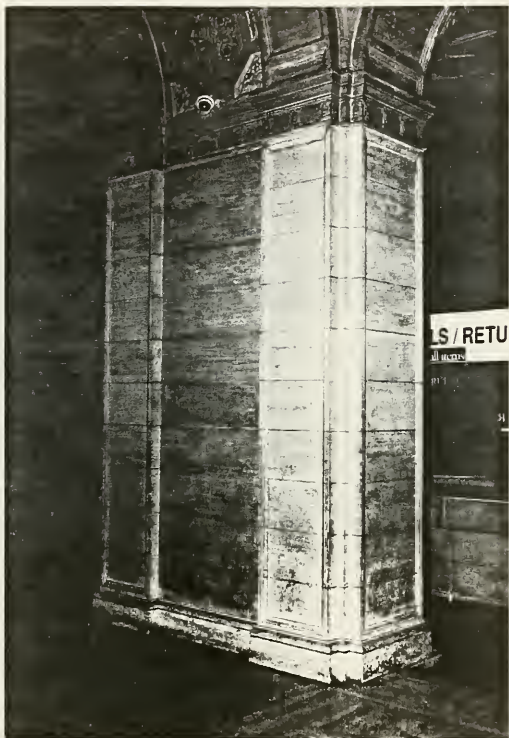
Photograph 2: Room 192 View from Room 190



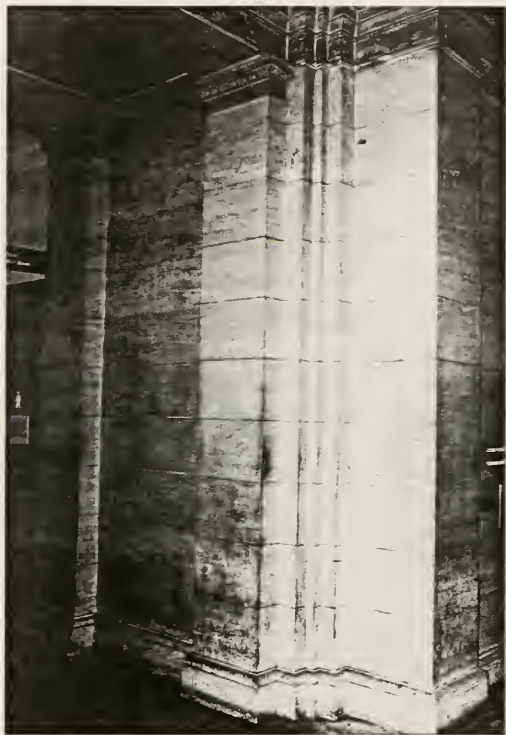
*Photograph 3. Looking northeast from Room 101 through Room 190 to Room 193
and the Main Staircase*



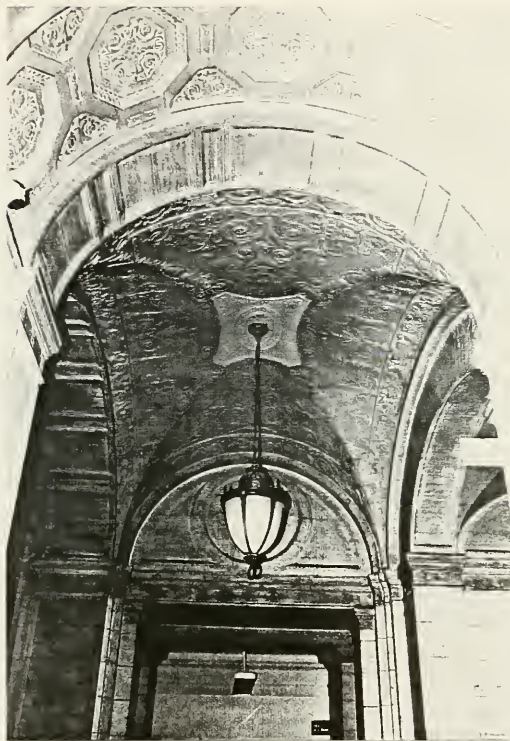
Photograph 4: Room 190. Floor, showing crack in travertine.



Photograph 5: Room 190. The west side of this room is a monumental pier.



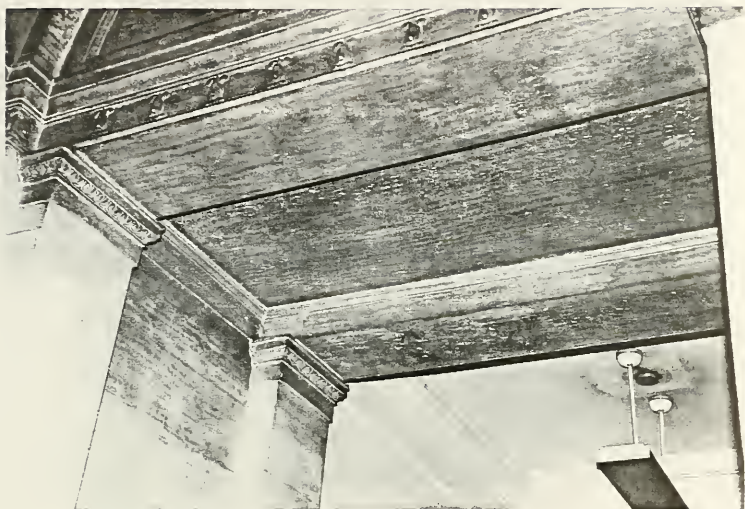
Photograph 6: Room 190. Part of the east wall, located adjacent to Elevator E1



Photograph 7: Room 190. Groin-vaulted ceiling



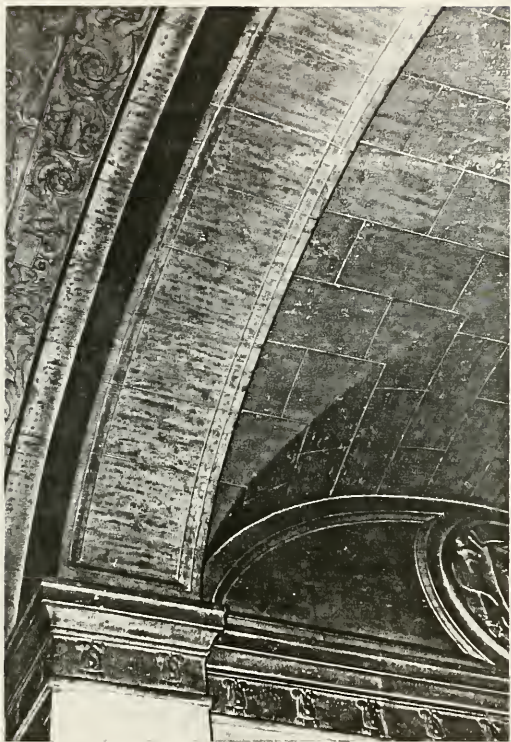
Photograph 8: Room 190. Barrel-vaulted ceiling.



Photograph 9: Room 190 Flat ceiling at the north end of room.



Photograph 10. Room 190. Detail of groin vault.



Photograph 11: Room 192. Detail of groin vault and arch.



Photograph 12: Room 190, Lantern.

ROOM 200 -- DELIVERY ROOM

Description

The Delivery Room (Room 200) is located at the east end of the library, at the head of the Monumental Staircase (S101). The room measures roughly sixty feet square and is about forty feet in height. To the north are library offices and work rooms (Rooms 211, 213, and 217) and four levels of stacks (ST1). To the south are an anteroom (Room 212), a staircase (S104) and the Main Reading Room (Room 210). The Delivery Room is monumental in scale and has a high level of architectural finish, and relates strongly to the adjacent Corridor 290 and the Monumental Staircase (see Photograph 1).

Room 200 was among the most important of the library's program rooms. Many library visitors in the early decades of the library's existence would first go to this room to request the books that they wanted and wait there while library staff retrieved them from the Main Stacks (ST1). This was also the location of the card catalogs from the library's early years until it closed in 1996. The Delivery Room was designed in a monumental scale and with a high level of architectural finish.

Floor

The floor of Room 200 is composed of a grid of 1'-9 1/2" square travertine paving slabs alternating with rose marble bands four inches wide. Four inch square red marble pieces fill the corners of each square in the grid (see Photograph 2). Blemishes are numerous. These include nine cracks that are from three feet to eight feet long; discoloration at several places in the eastern half of the room where the card catalogs once stood; discoloration in the northern third of the room from electrical and masking tape; five electrical strips with numerous outlets and electrical boxes mounted to the floor, also in the northern third of the room; seven holes of one to two inches that have been drilled into the eastern half of the room for wiring; and deep soiling where the travertine floor is exceptionally porous. Overall, the floor in this room is in poor-to-fair condition.

Walls, Arches, Columns, and Entablature

The walls of Room 200 are made of faux-travertine plaster lightly scored to resemble masonry construction. The overall design is classical in style and monumental in scale.

The composition is dominated by monumental arches with freestanding Ionic columns centered in the four walls. These arches spring from an entablature of the

Ionic order that wraps around the four walls of the room; this entablature is supported by the Ionic columns and by pilasters in the walls. In the west wall the arched opening is filled by a monumental doorway and a semicircular window with clathri screen (see Photograph 3). In the other three walls the lower part of each arched opening is filled by a bronze frame and doorway, while the upper portion is filled by a monumental window with clathri screen (see Photograph 4).

The facing of each arch is decorated with a repeating leaf pattern. The soffit has a deep reveal and is coffered. Each coffer is decorated with arabesque ornament in the form of floral and leafy designs, and this is surrounded by egg-and-dart and bead-and-reel moldings. Outside the coffers, the arch soffits are decorated with Greek key patterns and small rosettes.

The free-standing columns are Ionic. The Ionic capital is ornamented with egg-and-dart and bead-and-reel moldings in addition to the usual volutes. The column shaft is smooth, with entasis. The column base is profiled.

Each arch springs from an entablature that wraps around Room 200 on all four sides, save where it is interrupted by window openings and a recess in the west wall. The entablature is composed (from top to bottom) of a cornice of six layers, including a cymatium, a pearl molding, a corona, an egg-and-dart molding, a row of dentils, and a bed molding; then a blank frieze; and finally an architrave of three layers, including a floral pattern molding and two fascia bands.

The walls contain recesses into which the monumental windows, sidelights, centrally placed doors and free-standing columns are set. Each recess has a reveal of 4'-6". Aside from this recess, each wall of Room 200 is flush with the entablature.

Below the entablature, the walls are articulated as engaged columns with flat sides and flat pilasters, with slightly recessed wall surfaces between them. The capitals of these columns and pilasters include several layers of ornamental moldings, including egg-and-dart, bead-and-reel, fleur-de-lis, and other floral ornament. The wall surfaces between the columns and pilasters are crowned by a Greek key pattern. This key pattern molding is at the same height as the column and pilaster capitals, just below the entablature. These walls also have a molded belt course across them nine feet above the floor. Below this belt course the walls are divided into panels.

Above the entablature the walls contain numerous, regularly spaced fluted pilasters with composite capitals. These pilasters support a plain belt course that wraps around all four walls of the room. Above this is a cornice composed of pearl, egg-and-dart, and leafy moldings.

With one exception, all wall elements are made of faux-travertine plaster. The exception is the wall base, which becomes profiled where it wraps around the pilasters and engaged columns in the walls. This base is made of travertine.

The condition of the walls varies. In the lower areas, below the entablature and mostly below the profiled belt course, the walls are in fair condition. They have numerous hairline cracks; in the southwest corner of the room are several punched holes from one-half inch to two inches in diameter; a three inch hole has been punched through the west wall, just east of the doorway; there are tape marks in many places; and penciled graffiti can be found in the southeast corner of the room. In the higher areas the walls are in mostly excellent condition. The only exceptions to this condition are in the east wall, where a column has been fitted with an iron band for stability, and where a soffit panel is missing beneath the entablature.

Ceiling

Room 200 has a plaster ceiling composed of octagonal coffers (see Photograph 5). The reveal of each coffer is decorated with dentil, egg-and-dart, and floral moldings, and the center of the coffer is flat plaster. The ceiling beams are ornamented with an interlacing meander pattern, and pendant rosettes may be found in the intersection of the beams. Incandescent lights have replaced the flat plaster centers in the outer row of coffers, but otherwise the ceiling remains in excellent condition.

Windows

The windows are about 23' in height, rising from 12' above the floor to the top of the arch, 35' above the floor (see Photograph 4). These windows are composed of fixed metal casements 4'-6" square, in an arrangement three casements wide by five casements high. From inside Room 200, however, these casement frames are invisible behind a bronze clathn screen. This screen is composed of square frames that measure 1'-6" to a side.

In the west wall the window area is restricted to a semicircular arch above the doorway (see Photograph 3). This arched window has the same radius as those in the other three walls and has a similar clathn screen.

The clathn screen pattern described above is also used in six rectangular casement windows located to the sides of and below each monumental window. The lower of these windows also flank a doorway located below each monumental window (see Photographs 4 and 6). The materials of these windows vary according to their

location: those facing outdoors have metal frames, and those facing indoor rooms have wood frames. In the east wall, the higher rectangular windows are fixed, while the lower windows may be opened from a steel balcony on the outside of the building. All of these windows have metal frames. In the north wall, all of the rectangular windows are fixed, with the upper windows in metal frame casements and the lower ones in wood frame casements. In the south wall, the upper rectangular windows are in fixed metal frame casements, three of the lower windows are in fixed wood frame casements, and one of the lower windows is in a metal frame casement that can be opened from an outside catwalk.

Aside from one segment that is missing from the clathri screen in the north wall, these windows and clathri screens appear to be in good-to-excellent condition.

Ornamental Bronze Frames in The North, South, and East Walls

Ornamental bronze frames divide windows from doorways in the north, south, and east walls (see Photograph 6). The horizontal portion of this frame, which separates the upper windows from the lower windows and doorway, takes the form of a frieze and cornice. The frieze is ornamented with festoons and urns, and has an epigram over the doorway; the cornice has a repeating palmette. Floral, leafy, and bead-and-reel moldings can be found below the cornice and above and below the frieze. Bronze plaisters flank the lower windows; ornamental bronze panels with wreaths bound by ribbons, along with floral and leafy patterns, can be found below each of the lower windows. In the east wall two of these bronze panels are slotted and function as radiator grilles.

These bronze frames are in good-to-excellent condition.

Doorways and Doors

Doorways and doors are centered in all four walls of Room 200. The doorway in the west wall is monumental in scale and is cased in travertine (see Photograph 3), while those in the other walls have leather-clad doors and are part of the monumental arched window compositions (see Photograph 6).

The monumental doorway in the west wall has a travertine casing profiled as follows: a molded band on the outside perimeter, followed by a leafy molding, a bead-and-reel molding, a flat band, a leafy molding, and, around the inside perimeter, a flat band. The reveal of the doorway is 2'-6" deep and is faced in paneled travertine. Above the casing is a paneled frieze with an epigram carved into the long inner panel and arabesque ornament in the short outer panels. Above the frieze is a cornice, with alternating

mutules and pendant rosettes on its soffit, and courses of egg-and-dart and dentil moldings below. This cornice is supported by large, scroll-shaped brackets, with an acanthus leaf pendant from each bracket. The cornice, frieze, and brackets are all made of faux-travertine plaster. Except for minor soiling to six feet in height, this doorway is in excellent condition.

At the doorways in the north, south, and east walls, the bronze casings are ornamented in relief with Greek and Roman style head profiles, urns, eagles, masons' compasses, and other imagery, with moldings of egg-and-dart and bead-and-reel on the outside perimeter.

The doorway in the north wall opens into Room 211 and has paired door leaves that swing on brass pivot hinges. These doors are covered in leather, with glazing in the upper portion and double rows of brass tacks around the perimeter. Brass kick plates can be found at the bottom of each door leaf. Above the doors is a leather-covered transom with similar brass tacks. These door leaves and transom fit within a thin wooden frame in the bronze casing. The casing is in excellent condition, while the door leaves are in good condition overall, with wear on the corners.

The doorway in the east wall also is similar. The doors swing inward from an exterior balcony from which one may open the adjacent casement windows. The hardware includes a brass cylinder lock. The casing is in excellent condition, while the door leaves are in good condition.

The doorway in the south wall leading into Room 212 has a bronze casing identical to those in the north and east walls, in excellent condition. The door leaves and transom have been removed.

There are also single-leaf doors, similar to the center doors, that open from Room 200 into Rooms 213 and 217. They have non-contributing knob plates on the Room 200 side and original knob plates on the Room 213/217 side. The doors are set into wood frames that are set into five inch reveals of faux-travertine plaster. The door to Room 213 has an old, perhaps original, Russwin door closer. Overall, these doors are in good condition.

Chandelier

Suspended by a gold-colored cord from the center of the ceiling of Room 200 is a bronze chandelier (see Photograph 5). It is arranged in three tiers, with globe-shaped incandescent bulbs set onto candlestick-like arms. There is a radiating sunburst design

at the top of the chandelier, where the cord is attached. The chandelier appears to be in good condition.

Grilles

Eight rectangular bronze grilles are arranged in four pairs at the bottom of the east and west walls (see Photograph 2). They measure 2'-0" by 2'-6" and conceal radiators and ducts in the walls. They are lightly tarnished and are in good condition overall.

Thermostat

An original bronze thermostat with a glass thermometer is mounted onto the west wall, adjacent to the doorway. It is in excellent cosmetic condition.

Non-Contributing Elements

Non-contributing elements in Room 200 include three wood counters, two with travertine countertops; and the incandescent lights set into the outer row of ceiling coffers.

Evaluation: Article 10 Listing

Individual elements of Room 200 are evaluated below:

Floor: Very Significant

Walls, including window arches, entablatures, and columns: Very Significant

Coffered ceiling: Very Significant

Windows: Very Significant

Ornamental bronze frames in the north, south, and east walls: Very Significant

Doorway with travertine casing in the west wall: Very Significant

Bronze doorway casings in the north, south, and east walls: Very Significant

Leather covered door leaves, transom, and brass tack ornament in the north and east walls: Very Significant

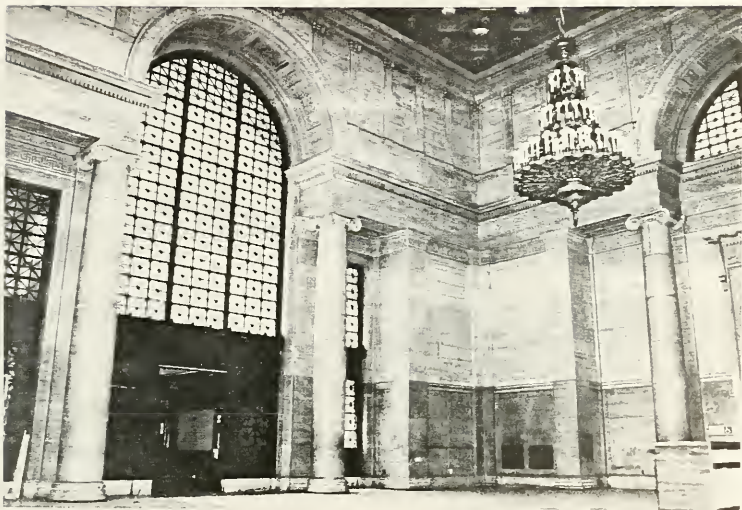
Leather covered doors, with brass tack ornament, to Rooms 213 and 217:
Significant

Brass door knobs, original brass knob plates, and brass kick plates on the above
doors: Significant

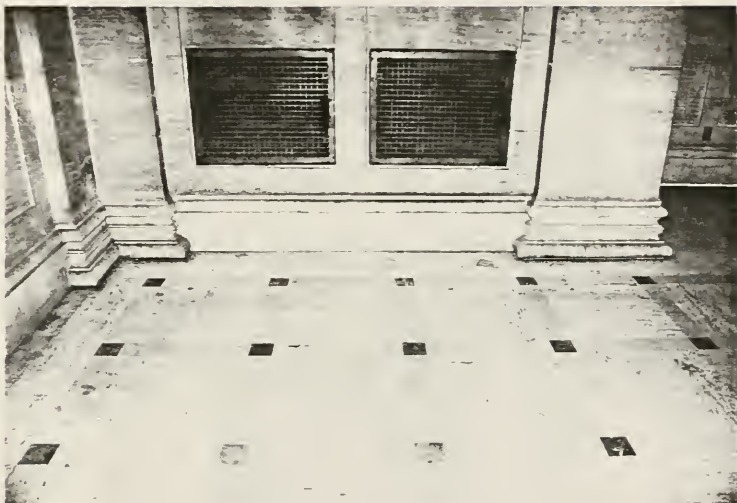
Chandelier: Very Significant

Rectangular brass grilles: Significant

Brass thermostat: Contributing



Photograph 1: Room 200. Room view looking southwest.



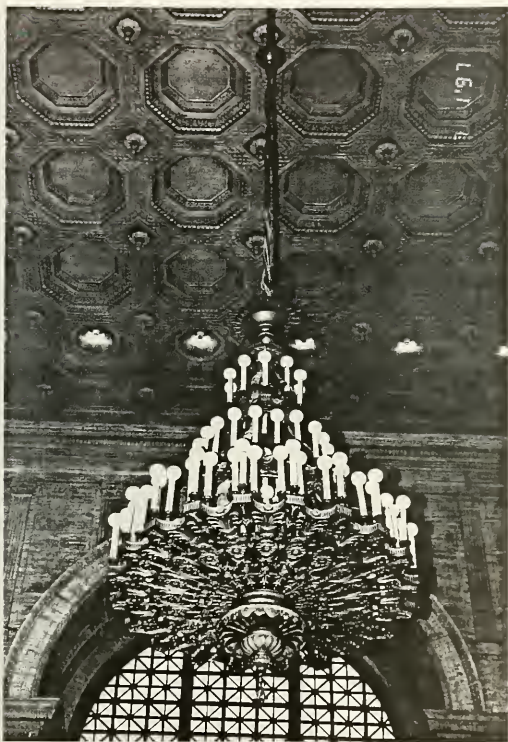
Photograph 2: Room 200. Grilles, base, and floor.



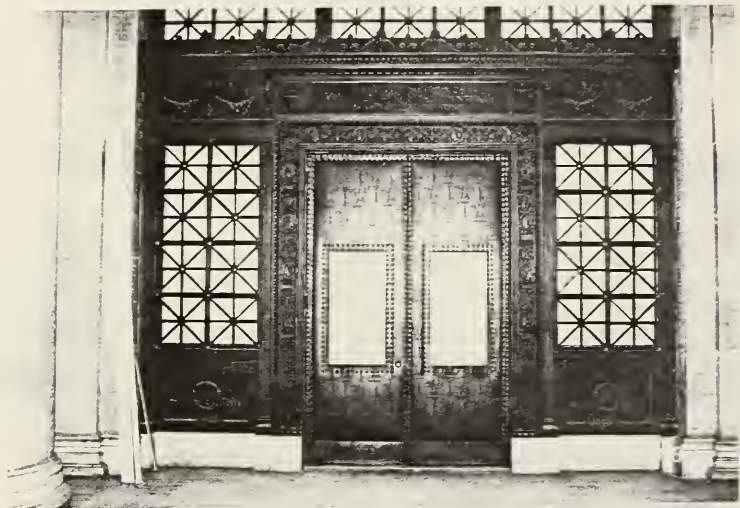
*Photograph 3: Room 200. Doorway and window in west wall.
The white square is a non-contributing sign suspended by wire.*



Photograph 4: Room 200: Arch, columns, entablature, windows, bronze frame and doorway in the south wall.



Photograph 5: Room 200. Coffered ceiling and chandelier



Photograph 6: Room 200. Bronze frame, doors, and windows in the east wall.

ROOMS 202 AND 203 -- ART BOOK ROOM AND SPECIAL BOOK ROOM

Description

Originally these were the Art Book Room and the Special Book Room, respectively, and as major program spaces they received a high level of architectural finish (see Photographs 1 and 2). These two rooms form a suite occupying the west elevation of the second floor along with Room 201, which is centered between them. Together the three rooms span the western end of the second floor. Architecturally, the three rooms are tied together by axially aligned doors; and by a consistent use of bookshelves and cabinets, elaborate carved wood casing around the doorways, tall arched windows with cloth screens, marble base, flat plaster walls, and wood paneling above the shelves. Rooms 202 and 203 are differentiated from Room 201 in size, ceiling treatment, and window surrounds, with Rooms 202 and 203 being subordinate to Room 201.

Floors

The flooring of these rooms is non-original and consists of twelve inch square marbled brown vinyl composition tiles.

Walls

The surfaces above the shelving which lines the walls are flat plaster, painted beige, and remain in their original state. At the base of this plaster surface, just above the shelving and cabinets, is wood paneling 18" high that runs around the circumference of the room. In color this wood matches the oak shelving below it and the oak door casings connecting these rooms with Room 201. At window openings this wood paneling is indented into the wall, turning the corner of the reveal, to continue across the bottom of each window. This wall treatment is similar to that in the Main Reading Room (210).

The plaster walls in Room 202 are in excellent condition, while those in Room 203 are in fair condition. The seam between the north and east walls is cracked. The wood paneling at the base of the plaster, above the shelving, is in good condition in both rooms.

Ceilings

The ceiling in each room is flat plaster in the center, with a coffered border that is also executed in plaster. The coffers are profiled, with a layer of egg-and-dart molding in

each. There is also a leaf pattern molding around the perimeter of the coffers. Just outside this, where the ceiling meets the walls, there is a plaster cornice with egg-and-dart and dentil moldings and a blank frieze below. This frieze is interrupted where it meets the monumental windows (See Photograph 3).

The ceilings in both rooms appear to be in good condition, although both ceilings need to be repainted.

Windows

There are two monumental metal windows in each room, all identical. Each is arched in shape, and rises from just above the shelving or cabinets nearly to the ceiling (see Photograph 4). Each window is divided into eighteen casements. These casements are made of metal and fit into a thin metal frame that surrounds each casement and runs around the entire window assembly. Fifteen of these casements are square and measure 2'-11" to a side, while the three highest casements have segmental arched tops fitting the semicircular shape of the window head. The pole-operated casements are hinged on the side, with brass latches. Each casement is a single light, although visually they appear to be divided into triangular lights by a cloth screen on the outside of the window. These windows are identical to those in Rooms 210 and 201, although the plaster detail surrounding them is more ornamental.

The window jambs in Rooms 202 and 203 are articulated as square pilasters with leafy capitals, from which springs an arch ornamented with a leafy pattern on the outside perimeter. Circular medallions fill the spandrels between the arch and cornice. All of this ornament is executed in plaster, painted beige to match the walls. Each window is set deep into the thick wall, and the reveals of the wall are formed by the sides of the pilasters and the soffit of the arch.

All windows remain in their original state, in good to excellent condition, except for the addition of non-contributing venetian blinds.

Doorways

There are two monumental framed openings in each room, all leading into Room 201. In Room 202 these doorways are separated from each other by a glazed bookcase (see Photograph 5). In Room 203 they are separated by a dumbwaiter for books. In recent years the openings in 203 have been partially filled in by non-contributing wood panel partitions with hollow core doors; one of these partitions remains intact while the other has been mostly dismantled.

All four doorways are 10'-6" high and have an identical architectural treatment. They are enframed by a casing of carved wood that is composed of five bands: a molding of carved leaves on the outside perimeter, followed by a bead-and-reel molding, a flat band, a molding of carved leaves, and finally another flat band around the inside perimeter (see Photograph 6). Over this casing is an entablature. The lower part of this entablature is a frieze composed of an inner panel surrounded by a carved leaf molding, and outer panels filled with carved leaves and a fleur-de-lis in a shield. Crowning this frieze is a profiled cornice with moldings of carved leaves. The entire door assembly is made of oak.

Due to the thickness of the walls, the doorways between the rooms have a depth of 4'-5". The sides and the soffits of these doorways are covered with oak paneling, with molded wood trim around each panel.

All four doorways are in good to excellent condition.

Doors

Besides the above monumental framed openings, there is one door in each room. A wood door with a single panel opens from Room 202 into Room 204. The door has an original brass doorknob, brass hinges, a brass extension bolt, and a brass keyhole escutcheon with latch. All parts are in good-to-excellent condition. Another wood panel door opens from Room 203 to Room 293. It also has a single panel. Its original brass hardware consists of knobs, square knob plates, and hinges. An original stenciled sign on the panel, reading "No Admittance" has been obscured. Although the hardware is in good condition, the oak door has been lacquered and is in only fair condition.

Shelving and Other Casework

The lower walls of both rooms are covered by built-in oak shelving, cabinets, and other casework designed in a uniform style. This casework is also built to a uniform height of eight feet around all four walls.

In Room 202 the lower walls are occupied by bookshelves with glazed doors. The shelves in the south, east, and west walls are divided by oak pilasters into 4'-9" bays that are enclosed by double doors, while the shelving bays in the north wall vary in width and are enclosed by single doors. The pilasters in all walls are four inches wide and are crowned by simple Doric capitals, with a pair of concave circular medallions in each capital. The glazed doors have narrow oak frames and brass hinges. The original knobs are all gone and have been replaced by cylinder locks. The shelf backing is dark

stained wood planks, laid vertically, with v-groove seams. All shelves are crowned by a simple molded cornice over a blank frieze, all made of oak. Except for the glazed doors, these shelves are very similar to those in the Main Reading Room.

Built-in shelves, cabinets, drawers, display cases and a dumbwaiter occupy the lower walls of Room 203 (see Photographs 7, 8, and 9). These are all made of oak, are divided by pilasters as in Room 202, and are crowned by the same simple cornice and frieze. The shelves are located in the north, east, and south walls, and most of the bays are four feet wide. Unlike the shelves in Room 202, these are open shelves, without glass doors. Centered in the west wall are cabinets flanked by display cases and drawers. The cabinets are ten feet wide and are backed by stained wood planks. Any shelving that may have been inside has been removed. The doors to these cabinets have oak stiles and rails with a single large oak panel and are equipped with brass cylinder locks. To either side of the cabinets are two bays of open display cases over flat file drawers. Each of these display-case-and-drawer bays is four feet wide. All of the drawers have their original brass pulls and lock mechanisms.

Centered in the south wall of Room 203, between shelves, is a motorized dumbwaiter. It is accessed through an oak paneled door with brass pull that slides up behind a fixed oak panel. At the bottom is another fixed panel with an oak shelf. All three panels have oak trim molding. The dumbwaiter has its original push-button control with brass plate.

The shelving, cabinets, display cases, drawers, and dumbwaiter door and paneling are all in good condition, except for the wood shelving in the south wall of Room 203, which is badly worn.

Base

Red marble base can be found beneath all of the casework and in the large doorways in both rooms. The base is in fair condition. In Room 203 the marble is broken in two places, although no pieces are missing.

Grilles, Vacuum Ports, and Other Contributing Elements

Seven rectangular brass grilles can be found in Rooms 202 and 203. In the former, two grilles are 5 1/2" high by 4'-9" wide and are set in the marble base, while two others measure 3'-2" high by 1'-4" wide and are placed in the shelving in the north wall. In Room 203, one grille measures 5 1/2" by 4'-9" and is set in the marble base, while the other two grilles are 2'-0" by 2'-2" and are placed in the shelving in the south wall. The grilles are in good condition.

One brass vacuum port can be found set in the marble base of each room. The one in Room 202 has its original cap and is in excellent condition, while the one in 203 is missing its cap and is in fair condition.

There are three diffuser boxes on top of the shelving in Rooms 202 and 203. One is in the north wall of 202 and the others are in the south wall of 203. All are metal, painted brown and grained to match the shelving. These are in good condition.

One original thermostat exists in Room 202. Made of brass, it has a mercury thermometer and is affixed to the wall with brass screws. It is in excellent condition.

Non-Contributing Elements

Fluorescent lights are mounted in the ceiling of each room. Aside from the floor surface and the venetian blinds, mentioned above, these are the only noteworthy non-contributing elements in Rooms 202 and 203.

Evaluation -- Article 10 Listing

Individual features of Rooms 202 and 203 are evaluated below:

Floors (vinyl composition tile): Non-contributing

Walls (both the flat plaster wall surface and the wood paneling just below): Very Significant

Ceilings: Very Significant

Windows: Very Significant

Venetian blinds: Non-contributing

Doorways (four large doorways with carved oak casings): Very Significant

Doors (two standard size): Contributing

Shelving, cabinets, display cases, drawers and dumbwaiter paneling: Very Significant

Dumbwaiter: Significant

Red marble base: Very Significant

Grilles: Significant

Vacuum port: Contributing

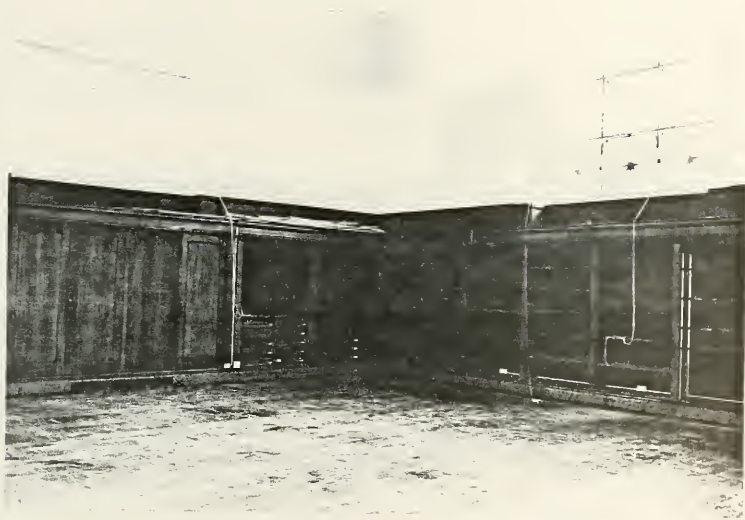
Diffuser boxes: Contributing

Thermostat: Contributing

Fluorescent lights: Non-contributing



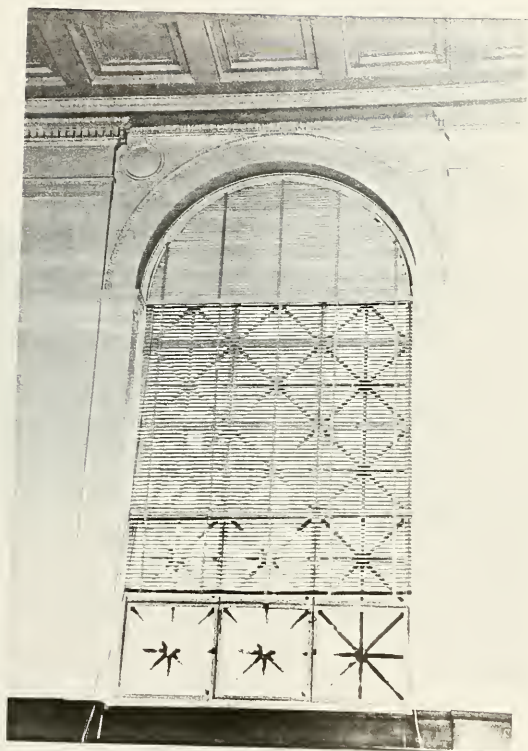
Photograph 1: Room 202. Full room view, looking northeast.



Photograph 2: Room 203. Full room view, looking northwest.



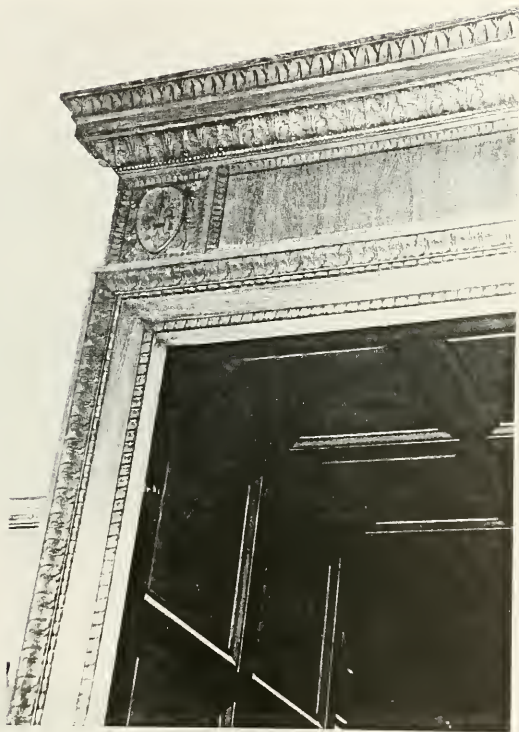
Photograph 3: Room 202. Detail of ceiling coffers, cornice molding, and window.



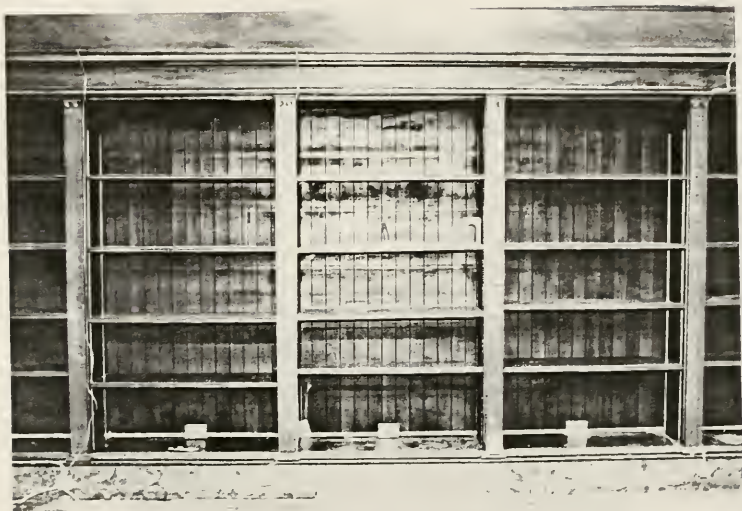
Photograph 4. Room 202. Window in south wall.



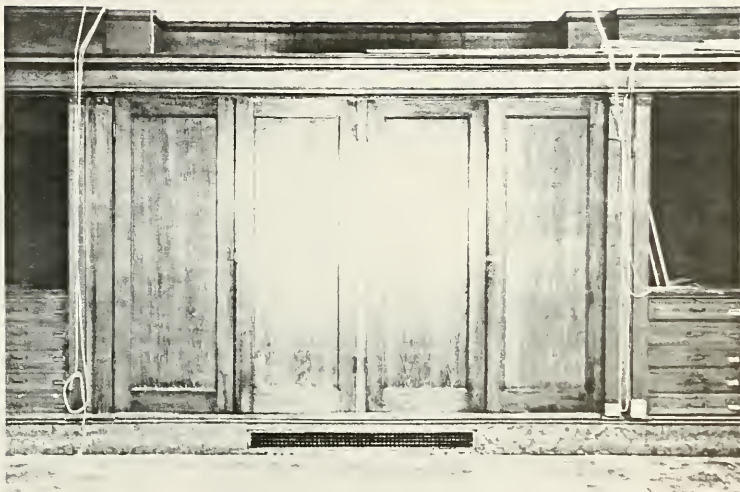
Photograph 5: Room 202. Doorways and glassed-in shelving in north wall.



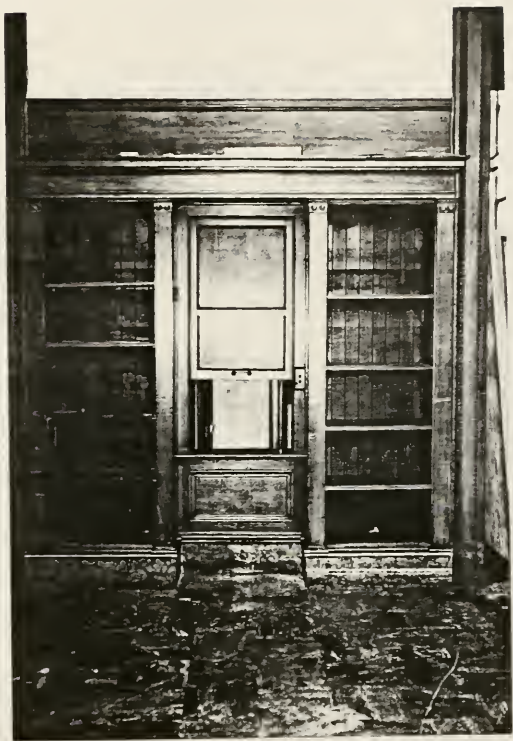
Photograph 6: Room 202. Detail of doorway.



Photograph 7: Room 203. Shelving in east wall. Note non-contributing outlets and telecom devices.



Photograph 8: Room 203. Cabinets in west wall



Photograph 9: Room 203. Dumbwaiter and shelves in south wall

ROOM 210 -- MAIN READING ROOM

Description

Room 210 was originally the General Reading Room, the primary space in the library for patrons to sit and read books. The largest room in the building, it occupies most of the Fulton Street elevation. The ceilings are thirty-one feet high, and monumental windows admit large amounts of natural light (see Photograph 1). As the most important of the several reading areas in the library, this room was given a high level of architectural finish.

Room 210 is finished in a different manner than the monumental public rooms from 101 to 200. Instead of monumental classical forms executed in travertine and faux-travertine, Room 210 utilizes a great deal of wood -- oak shelving and paneling on all four walls, and doorways with carved oak casings -- and a polychrome stenciled plaster ceiling, where brown colors predominate. Plaster walls painted beige further contribute to the warmth of this room. A monumental effect is imparted by the length of the room, the ceiling height, the tall arched windows, and the mural in the north wall. When the room was occupied by reading tables, the monumental scale of the room was readily apparent.

The architectural finish of Room 210 is identical to that of another major program space, the original Reference Room (201). Room 210 may be considered to form a suite with the adjacent Room 218, originally the Fiction Room. That room, however, is subordinate to Room 210 in both size and architectural finish.

During the early years the library stacks were not open to the public, and most books had to be ordered at Room 200, which was then the Delivery Room. Once books were delivered by the library staff, patrons could walk a short distance through an anteroom (Room 212) and then enter Room 210 through the doorway in the north wall.

The room has suffered the loss of its original floor surface, lighting fixtures, and reading tables; and fluorescent lights have been placed in some of the ceiling coffers. The pediment over the doorway in the north wall is missing, and doors have been removed from the doorway in the north wall. Nevertheless, most major elements, including the walls, ceiling, windows, shelving, most doorways, marble bases, and the mural remain intact according to the original design.

Floor

The flooring of this room is non-original and consists of 12"-square vinyl composition tiles, marbled brown in color.

Walls

The wall surface is flat plaster, painted white, on all four walls, and is in its original state. It is punctuated by tall arched windows, raised pediments over the doorway, and a large mural in the north wall. At the base of this plaster surface, just above the shelving, is wood paneling eighteen inches high that runs around the circumference of the room. In color, this wood matches the oak shelving below it and the oak door frames in three walls. Where this wood paneling meets the recessed windows, it is indented into the wall, turning the corner of the reveal.

The walls are in good to excellent condition, with few blemishes.

Wood shelving with Marble Base

Original wood shelving is built into the walls around the entire perimeter of the room, and is continuous except where punctuated by three doorways. These shelves are eight feet in height and are divided into four foot bays by flat wood pilasters that are four inches wide (see Photograph 2). These pilasters are topped by simple Doric capitals, with a pair of concave wood medallions in each capital. A blank frieze with molded cornice runs along the top of the shelving. The shelving materials are oak throughout, except for the backing, which is a dark-stained wood. This backing consists of vertically-laid planks with V-groove seams. These shelves are very similar to the shelves and cabinets in Rooms 201, 202, and 203.

A base of red marble can be found at the bottom of the shelving. This base is seven inches high and turns corners around the shelving to meet the wall at each of the three doorways. A non-contributing quarter-round cove molding of red vinyl covers the seam between the marble base and the vinyl tile floor. This one inch high vinyl molding has been pulled up in places.

The shelving is in good condition, with some abrasion of the wood. The marble base is broken in one place, in the north wall, and numerous plastic telecom units with wire mold have been affixed to the marble. Otherwise, the condition of the marble is good.

Windows

There are seventeen windows in Room 210 -- eleven evenly spaced in the south wall, overlooking Fulton Street, and two groups of three in the north wall. All of these windows are identical in design and materials, and are enframed within a thin, arched-shaped plaster depression in the wall (see Photograph 3). Rising from the top of the wood paneling over the shelves to within several inches of the ceiling, each window is a monumental composition divided into eighteen casements. These casements are made of metal, and fit into a thin metal frame that surrounds each casement and runs around the entire window assembly. Fifteen of these casements are square and measure 2'-11" to a side, while the three highest casements have segmental arched tops fitting the semicircular shape of the window head. The casements are hinged, with brass latches, and were meant to be opened by means of a long pole. Nearly all are hinged on the sides, as originally built, but some of the center casements in the lowest row open hopper-style. Each casement is a single light, although visually they appear to be divided into triangular lights by a metal clathri screen on the outside of each window. This clathri screen is very similar to that over the windows of the Boston Public Library (McKim, Mead and White, 1888-1895), to which this library has been compared. Non-contributing venetian blinds cover the windows in the south wall, while the six windows in the north wall have no blinds, as originally intended. In their dimensions and use of clathri screens, the windows in this room are similar to those in Rooms 201, 202, 203, and 218.

The windows are in fair to good condition. The metal casements and the clathri screens have not been painted in many years. A cursory examination shows that the casements are operable, and that both these and the screens are in otherwise fairly good condition. There is one exception: one clathri element is missing from a window in the south wall. There has also been some substitution of hinge and latch hardware on several casements.

Doorways

There are three large doorways of similar design centered in the north, east, and west walls of Room 210 (see Photograph 4). All three have ornamental carved wood casing that is layered as follows: with a thin flat band on the outside perimeter, a carved fleur-de-lis pattern just inside this, followed by a carved bead-and-reel pattern, a flat band, a carved acanthus leaf pattern, and, on the inside perimeter, another flat band. Two of the doorways (in the east and west walls) are each topped by a wood frieze intensely carved with acanthus leaves, human figures, and planters. These friezes are crowned by triangular pediments that have carved acanthus leaf and egg-and-dart patterns around the perimeter and a cartouche flanked by human figures in the center (see

Photograph 5). The third doorway, in the north wall, once had such a pediment and frieze, but these were later removed, exposing the mural behind it.

The doorway in the west wall is actually a blind door that is filled by five wood panels with carved borders. One of the panels stretches across the top of the doorway, in the transom position, while the other four panels are arranged below it to give the appearance of panel-construction doors. In the north and east walls the upper panels exist as wood transoms, and below these there are framed openings with no door leaves. According to the original plans these doorways were each designed to have a pair of door leaves. In the east wall, to Room 218, the door leaves have been removed, leaving the brass hinges in place; while in the north wall the pivot hardware was removed along with the door leaves.

There are two more doors of lesser prominence in Room 210. In the north wall, occupying a bay of the built-in shelving, is a door to Room 216. It has a simple wood transom and molded wood trim. In the west wall, to Room 292, a similar door opening has an oak paneled door with the original brass hardware consisting of doorknobs, knob plates, hinges, and keyhole.

As mentioned above, the doorway in the north wall is missing its pediment and frieze (see Photograph 39), and that in the east wall is missing its paired doors. A small sign has been affixed with adhesive to the blind door in the west wall. Otherwise, all of the ornamental wood casing, the wood panel transoms, the blind door, and the surviving pediments and friezes are in good to excellent condition.

Mural

A mural approximately forty-seven feet wide and twelve feet high is centered on the north wall and fills much of the wall space between the windows (see Photograph 6). The mural is recessed into the wall and is surrounded by a simple wood trim molding, painted beige to match the wall. This mural is entitled "The Arrival in the West," and has a companion mural of similar style and theme in Room 201. Both murals were painted by Frank Vincent DuMond for the Panama Pacific International Exposition of 1915 and were placed high in that fair's Arch of the Setting Sun.

After being placed in Room 210 of the library, it appears that "The Arrival in the West" was partially obscured by the frieze and pediment over the doorway in the north wall. Later the frieze and pediment were removed, and the resulting depression in the canvas and discoloration are visible. The rest of the canvas appears to be in good condition superficially. The wood trim is missing from the right side of the mural but is otherwise intact.

Ceiling

The ceiling of Room 210 is coffered by plaster beams (see Photograph 7). Thin secondary beams run the length of the room, from the east to the west walls; these rest upon twelve heavy transverse beams that span the room from north to south and divide the ceiling into eleven bays. These bays correspond to the eleven monumental arched windows in the south wall of the room. All of the beams are covered with plaster and painted with polychrome floral and geometric patterns. The highest plane of the ceiling consists of long rectangular coffers formed by the gird of the beams. These coffer ceilings are surfaced with plaster and painted dark green, with pastel borders and an acanthus leaf trim. This paint scheme appears to be original to 1917.

At the ends of the twelve transverse beams are ornamental brackets that appear to support the beams. Made of plaster, these brackets are molded into two layers of scrollwork and are painted brown. In their color and style, these ceiling brackets and the acanthus leaf molding in the coffers relate to the carved wood ornament around the doorways in the north, east and west walls of Room 210.

The ceiling has been altered by the placement of fluorescent lighting in three longitudinal rows of coffers. Otherwise, the ceiling is in excellent condition, with its stenciled painting still vivid. One of the transverse beams has been chipped in a few small areas, revealing white plaster beneath. Removal of fluorescent lighting may reveal damage that is currently invisible.

Brass Grilles, Vacuum Ports, and Other Original Features

There are about two dozen rectangular brass grilles that conceal ventilation ducts and radiators and are built into the lowest level of shelving in the north and south walls. These measure about one foot high by four feet wide. Two more flank the large doorway in the north wall and measure about three feet tall by one foot wide. The grilles are soiled but in otherwise excellent condition.

Numerous round brass vacuum ports are set into the red marble base. These generally lack the brass caps that they once had but are otherwise in good condition.

Nine rectangular diffuser boxes rest upon the shelves in the north wall. These are metal and are painted brown, with graining, to match the wood shelving. They are in good condition.

There are three thermostats, one each in the north, east and west walls. Made of brass, these have mercury thermometers and are affixed to the walls with brass screws. The housings are in excellent condition.

Possibly original is a small electrical cabinet that has been cut into the north wall just west of the large doorway. The brass hinges are old, indicating the cabinet is at least of early vintage. The knob is missing, and the electrical box inside is modern.

Non-Contributing Features

Non-contributing features in Room 210 are as follows:

The original cork tile floor has been replaced by 12" by 12" vinyl composition tile.
Many electrical receptacles have been surface mounted on the floor.

The original lighting fixtures have been removed; fluorescent lights set into the ceiling coffers have taken their place.

Venetian blinds cover the windows in the south wall.

Small plastic telecom units with wiremold have been mounted onto the marble bases.

Evaluation: Article 10 Listing

Individual features of Room 210 are evaluated below:

Floor (vinyl composition tile): Non-contributing

Walls (plaster): Very Significant

Wood paneling (at base of plaster, above shelving): Very Significant

Marble base: Significant

Wood Shelving: Very Significant

Coffered polychrome plaster ceiling with brackets: Very Significant

Metal casement windows with clathri screens: Very Significant

Monumental doorways with carved casings, transoms, pediments and frieses
and the blind door in the west wall: Very Significant

Doors to Rooms 216 and 292: Contributing

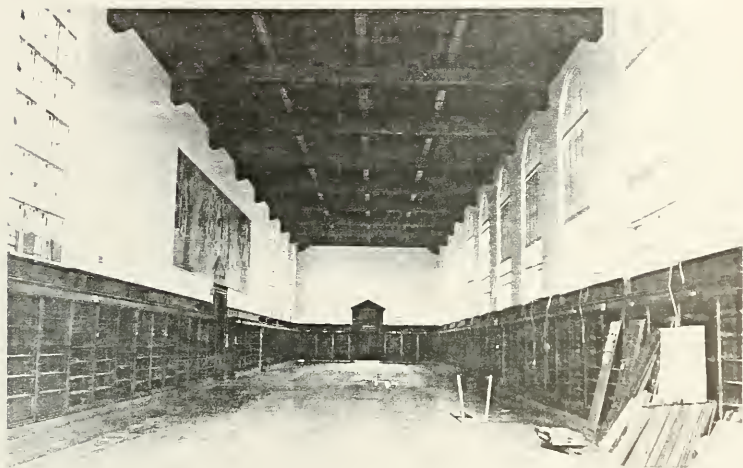
Grilles: Significant

Diffuser boxes: Contributing

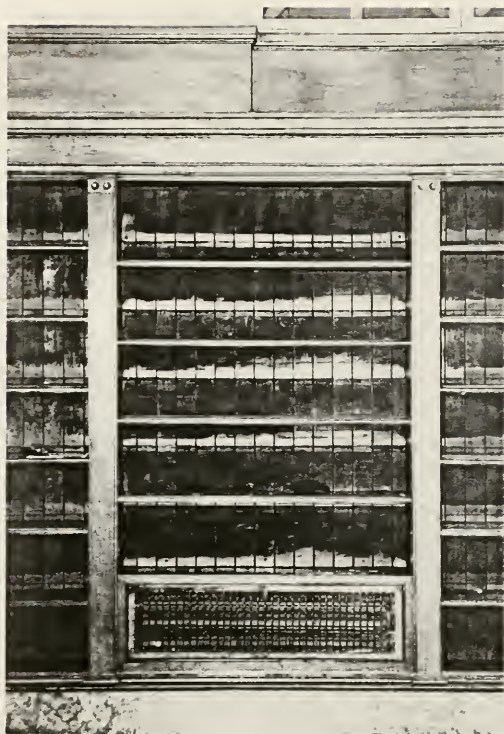
Thermostats: Contributing

Vacuum ports: Contributing

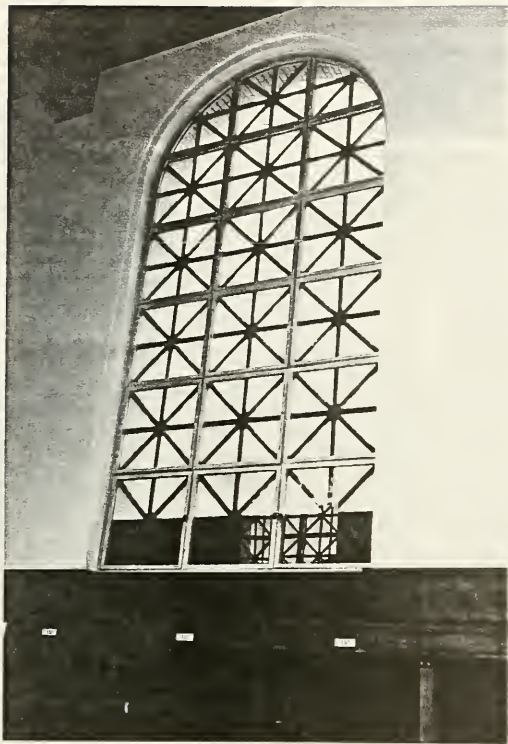
Electrical box (cut into north wall near doorway): Contributing



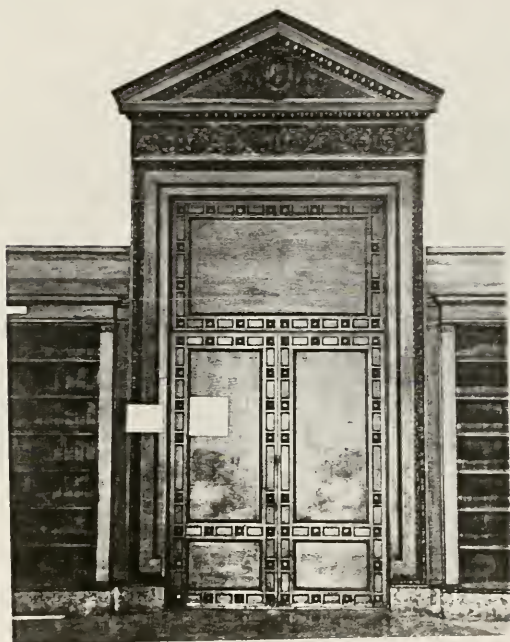
Photograph 1: Room 210. Full room view, looking east.



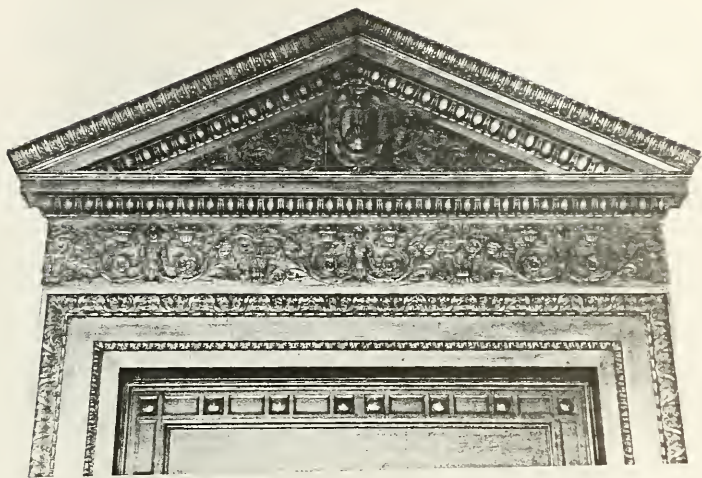
Photograph 2: Room 210. Shelving. Note brass grill at bottom of shelves and red marble base below



Photograph 3: Room 210. Window in north wall.



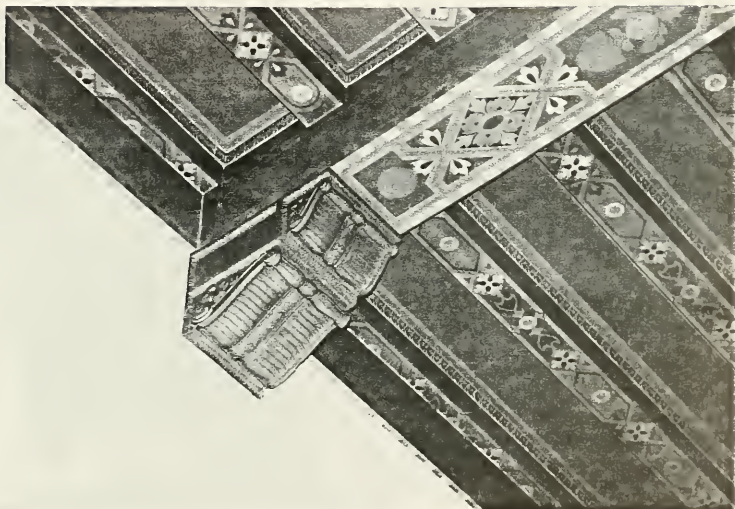
Photograph 4. Room 210 Blind door in west wall



Photograph 5: Room 210. Pediment over doorway in west wall.



Photograph 6: Room 210 Mural in north wall



Photograph 7: Room 210. Ceiling and bracket detail

ROOM 212 -- ANTEROOM

Description

Room 212 is an anteroom located between Rooms 200 and 210, and is connected to them by large doorways in its north and south walls (see Photograph 1). A door in the east wall also leads to a staircase, S104. This anteroom originally enjoyed a high level of finish but has suffered a number of alterations.

The floor surface is non-original 12"-square vinyl composition tiles. The ceiling has an ornamental border of pressed metal and, within this border, a skylight of leaded glass. This skylight has ram's head, fleur-de-lis, and abstract curvilinear patterns surrounding a rectangular grid (see Photograph 2). Originally the glass was translucent, but the entire ceiling, skylight and border has been painted, so that very little light comes through the skylight. Two non-contributing fluorescent lights have been mounted to the ornamental border of the ceiling. Save for the paint and the fluorescent lights, the ceiling appears to be in fair-to-good condition.

The four walls are covered in original wood paneling, with trim molding around the perimeter of each panel. The cornice is carved wood in a repeating leaf pattern, and at the bottom of the walls is a red marble base matching that in Room 210. Original wood panel cabinet doors contain a new electrical box and a new fire hose and valve. Alterations to the walls include five bulletin boards that have been affixed to the wood paneling by metal screws, a new drinking fountain surrounded by a new plywood panel in the west wall, and wire mold with outlets on the walls near the marble base. Save for these alterations, the wood paneled walls, cornice and marble base are in fair-to-good condition.

The doorway to Room 210 has a deep reveal that is covered in wood paneling, and there is a wood transom with a carved border (see Photograph 3). This doorway once had paired door leaves with pivot hardware; these have been removed. The doorway to Room 200 has a wood frame and a carved wood casing on the Room 212 side. The paired door leaves and wood transom that originally filled this doorway have been removed. In the east wall is a door to Staircase S104. This door is covered with leather and is glazed with a single light; it is ornamented with double rows of brass tacks around the glazing and just inside the outer perimeter; its hardware includes brass hinges, a brass cylinder lock, and a brass kickplate on the stairwell side. This door is in good condition.

Evaluation: Preservation Zone 1

Individual features of Room 212 are evaluated below:

Wood paneled walls: Very Significant

Carved wood cornice: Very Significant

Red marble base: Very Significant

Ceiling and skylight: Very Significant

Doorway (and wood casing) to Room 210: Very Significant

Leather-covered door to S104: Very Significant

Cabinet doors to electrical box and fire hose: Significant

Vinyl composition tile floor: Non-contributing

Fluorescent lights: Non-contributing

Ceiling paint: Non-contributing

Water fountain with plywood panel: Non-contributing

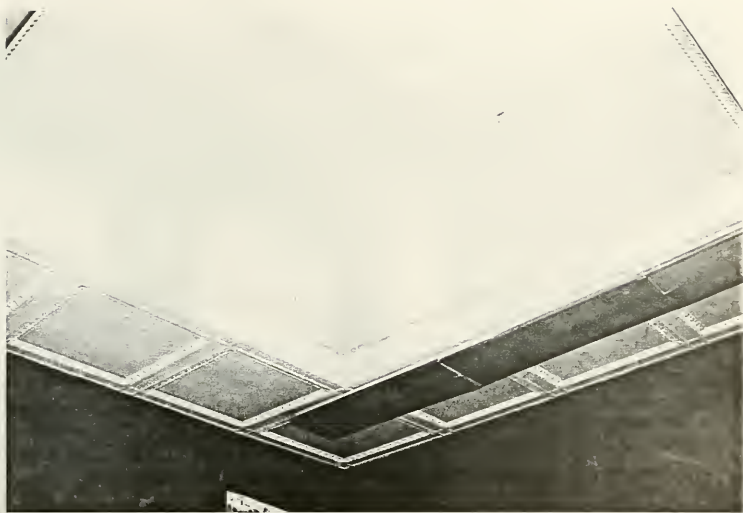
Bulletin boards: Non-contributing

New fire hose and electrical box: Non-contributing

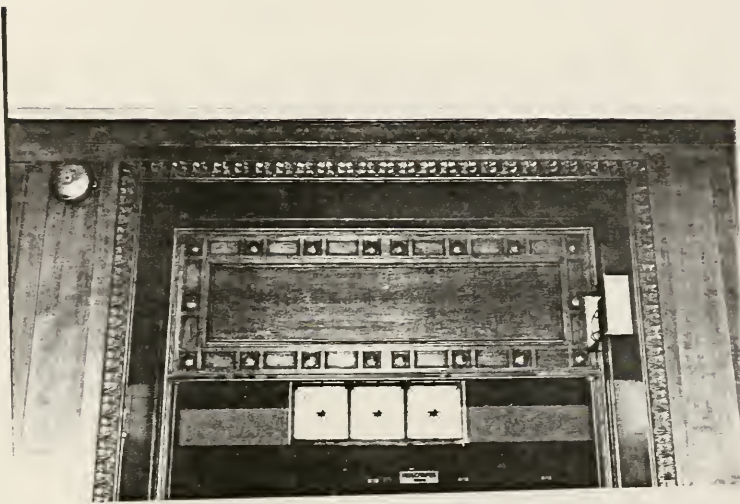
Wire molding and outlets: Non-contributing



Photograph 1: Room 212. Room view, looking south



Photograph 2: Room 212. Skylight with ceiling border.



Photograph 3: Room 212 Doorway into Room 210, with transom

ROOM 218 -- FICTION ROOM

Description

Room 218 was originally the library's Fiction Room. It forms a suite with Room 210 and is connected to that room by a large doorway (see Photograph 1). Like Rooms 210, 201, 202, and 203, this room has a thirty-one foot high ceiling, monumental arched windows, and built-in oak shelves, but the level of finish is lower, reflecting its secondary status as a program room.

Room 218 has a floor of non-contributing 12"-square vinyl composition tile. The walls are flat plaster, painted beige. At the top of the walls is a cornice molding of run plaster. At the base of the plaster walls, just above the wood shelving, there is a base of oak paneling 18" high; near the doorway this paneling is continued downward around the shelves and becomes a narrow band of wainscoting. The wood shelving is eight feet high and is built around the entire perimeter of the room except for an area around the doorway. Vertical wood planks divide the shelves into bays three feet wide, and there is a simple molded wood cornice at the top. The backing is plywood, stained to match the rest of the shelving material. The shelves rest upon oak baseboards that turn the corner to meet the wall near the entrance.

The ceiling is flat plaster, painted beige to match the walls, with a molded plaster border that relates to the cornice. Three non-contributing fluorescent lights are suspended from the ceiling.

There are three monumental arched windows in Room 218, centered in the north, east, and south walls (see Photograph 2). The window openings are set deeply into the walls, with a smooth plaster surface turning the corner around the opening. The windows rise from the wood paneling over the shelves to within several inches of the ceiling. Like those in Rooms 201, 202, 203, and 210, these windows are divided into eighteen metal casements. Fifteen casements are square, while the top row of casements forms an arch. The windows are backed on the outside by a cloth screen. Non-contributing venetian blinds cover the windows on the inside.

The doorway to Room 210 is centered in the west wall and is enframed by molded wood trim (see Photograph 3). A wood panel with carved perimeter fills the transom. Originally there was a pair of door leaves beneath this, but they have been removed, leaving only their brass hinges.

There are three radiators in Room 218 set into the lower levels of the shelving in the north, south, and east walls, with metal screens. In the walls just above the wood paneling are two rectangular brass ventilation grilles.

Condition

The walls, wood paneling, cornice, doorway frame and transom, and shelving of Room 218 are in generally excellent condition, and the other original elements -- the ceiling, baseboards, and brass grilles are in good condition.

Non-Contributing Elements

Non-contributing elements in Room 218 are limited to the vinyl composition tile floor surface, the fluorescent lights, and a new light switch in the west wall.

Evaluation: Article 10 Listing

Individual features of Room 218 are evaluated below:

Floor (vinyl composition tile): Non-contributing

Walls (plaster): Very Significant

Wood shelving and paneling: Very Significant

Wood baseboards: Significant

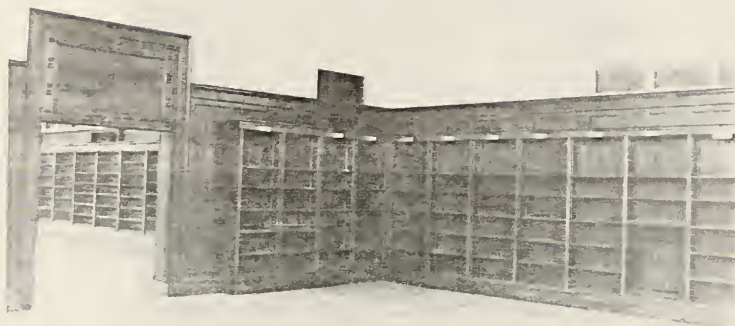
Ceiling with molded border: Significant

Windows: Very Significant

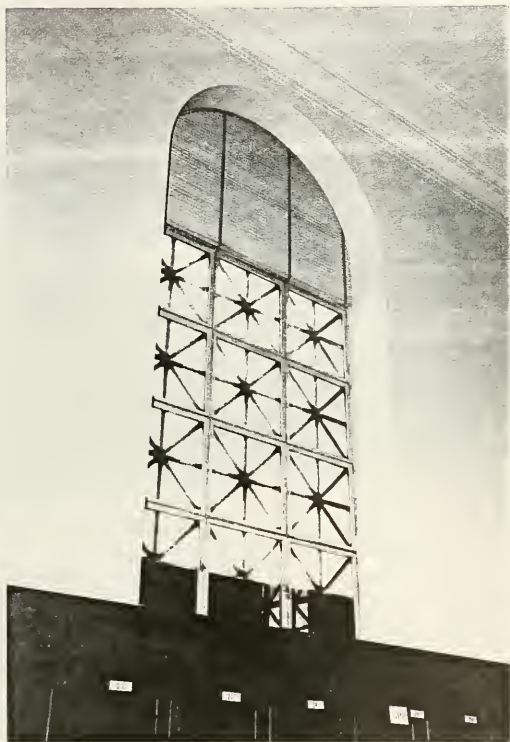
Doorway casing with transom: Very Significant

Grilles: Contributing

Radiators: Contributing



Photograph 1: Room 218. Room view looking northwest



Photograph - Room 218. Window in north wall.



Photograph 3: Room 218. Doorway to Room 210.

MAIN STAIR HALL -- CORRIDOR 290

Description

The Main Stair Hall, Corridor 290, surrounds the Monumental Staircase (S101) on all four sides on the second floor level. The corridor provides circulation between the east and west ends of the second floor, especially the Delivery Room (Room 200) and the Reference Room (Room 201). Corridor 290 shares architectural elements with the Monumental Staircase, with which it is united spatially (see Photograph 3).

Floor

The floor is made of rose marble paving slabs 1'-4" square, with borders of travertine. Cracks from three inches to four feet long can be found in the floor. Overall, the floor is in good condition.

Walls

The interior perimeter of Corridor 290 is a colonnade on the north, south, and west sides (described below). The outside perimeter walls are composed mainly of monumental pilasters, murals by Gottardo Piazzoni, and panels engraved with epigrams (see Photograph 4). The north and south walls are divided into seven bays each, while the east and west walls are divided into three bays.

The pilasters that are the dominant element of the perimeter walls of Corridor 290 are made of travertine. The pilasters are each 2'-1" wide, with leaf capitals and profiled bases. They rest upon travertine pedestals and rise to support an entablature. Architecturally, this entablature is composed of a cornice and architrave and is similar to that above the opposite colonnade (see the Monumental Staircase, S101, section for a description). These pilasters, their pedestals, and the entablature above correspond and relate to the columns, pedestals, and entablature on the inside perimeter of the Main Stair Hall.

The pilasters divide the north and south walls and the outer thirds of the east wall into bays that are ten feet wide. Within fourteen of the bays are murals by Piazzoni and, above each mural, a panel of travertine or faux-travertine plaster with an epigram carved into it.

The fourteen Piazzoni murals (see separate description) were painted on canvas in 1932 and 1945 and measure eleven feet high by six feet wide. Six can be found in each of the north and south walls and two are in the east wall of Corridor 290. Those in the

north wall focus on sea-related themes, while those in the south wall represent the land. Each mural is enframed by a band of faux-travertine plaster three and one-half inches wide. Flanking this band, and equal in height to them, are smaller sub-pilasters of travertine. These pilasters are seven inches wide, have capitals of leafy ornament and bead-and-reel molding, and are slightly recessed from the adjacent main pilasters.

The smaller pilasters support a travertine lintel that is ornamented with a series of six circular medallions. Above the lintel, below the cornice, and between the main pilasters is a panel containing arabesque designs (urns, grotesques, and leafy patterns) and a motto (see Photograph 5). This panel is made of faux-travertine plaster.

Directly below most of the Piazzoni murals are travertine wall panels that are recessed from the flanking pilasters. The exceptions are six bays where brass heating grilles can be found instead.

The composition of pilasters, murals, and motto panels described above is consistent throughout the north and south walls. In the shorter east wall this composition is varied by the presence of a doorway into Room 200 in the center and closely paired pilasters at the ends. At the west end of Corridor 290 the pilasters are also paired, but instead of murals there are open passageways to Corridor 291A.

Most of the low wall panels beneath the murals are soiled; otherwise, these walls are in excellent condition.

The north and south ends of the westmost bay of Corridor 290 are alcoves that serve Elevators E1 and E2. These alcoves are about eight feet wide, six feet deep, and fifteen feet wide, and are recessed relative to the balance of the stair hall. The floors, walls, and ceilings of these alcoves are travertine. The walls are articulated as tall pilasters with molded bases and leafed capitals.

Base

The base of the walls is made of molded travertine that turns the corners around the pilasters. It is in excellent condition.

Colonnades, Balustrades, and Entablature

The interior perimeter of Corridor 290 is formed by colonnades, balustrades, pedestals and an entablature on the north, south, and east sides (see Photographs 1 and 3). These are the same colonnades, entablature, etc. that are part of the Monumental Staircase (S101) and support its long barrel vaulted ceiling. The columns are smoothly

round, with entasis; have profiled bases; and have Doric capitals with several bands of leafy ornament. These columns are three feet in diameter at the base, rest upon 3'-4" tall pedestals that have paneled sides, and are spaced 7'-6" apart. In their spacing and placement they correspond to the pilasters in the opposite walls (described above). The spaces between the pedestals are filled by balustrades composed of turned balusters.

The columns support an entablature that is continuous on three sides of Corridor 290, and is interrupted only at the eastern end. The entablature is composed of a cornice and an architrave; see the Monumental Staircase (S101) section for a description.

All of these elements are made of faux-travertine plaster and are in excellent condition.

Ceiling

The ceiling is coffered, and is composed of faux-travertine plaster around laylights (see Photograph 1). The sixteen coffers in the ceiling correspond to the sixteen wall bays; they cover all four sides of Corridor 290.

The skylights are made of translucent glass, with leading that is similar to the clathri pattern used in the library's monumental windows. A Greek key pattern surrounds each skylight, and a molding of concave ovals surrounds this (see Photograph 5). Coffers are formed by panels between each skylight. These panels have a molding of leafy ornament around their perimeters.

Non-contributing downlights have been added to the center of each skylight. Aside from this and a deposit of dust on the skylights, the ceiling appears to be in excellent condition.

Doorway

Centered in the east wall of Corridor 290 is a doorway into the Delivery Room (Room 200). This doorway has a molded casing of six bands, including a simple molded band on the outside perimeter, then a band of floral ornament, a bead-and-reel molding, a flat band, another band of floral ornament, and finally another flat band on the inside perimeter of the casing. In all, the casing is 1'-4" wide. The doorway reveal is 2'-6" deep and is paneled. Both the casing and the paneled reveal are made of travertine and are in excellent condition.

Above the doorway are three panels, each with a molding of floral ornament around them. The central panel has an epigram carved into it, while the two outer panels are

filled with arabesque ornament. Moldings of dentils and egg-and-dart run the width of the doorway above these panels, and above these is a profiled cornice that is flared at the sides. Large scroll-shaped brackets with pendant acanthus leaves support the cornice and flank the panels and the top part of the doorway casing. These elements are made of faux-travertine plaster and are in excellent condition.

Grilles and Vacuum Ports

Rectangular brass grilles measuring 1'-5" high by 6'-8" wide fill the wall space beneath six of the Piazzoni murals. All of these have sheet metal shelves with curved metal supports projecting from their top edge. These grilles conceal radiators within the walls. They are in good condition.

Two vacuum ports can be found in the base of the walls of Corridor 290. One still has its cap, and the other does not; they are in good and fair condition, respectively.

Non-Contributing Features

Besides the downlights mounted onto the skylights, mentioned above, the only non-contributing features in Corridor 290 are five electric receptacles with plastic plates.

Evaluation: Article 10 Listing

Individual features of Corridor 290 are evaluated below:

Floor: Very Significant

Walls, including panels with epigrams and elevator alcoves: Very Significant

Base: Very Significant

Piazzoni murals: Article 10 Listing

Colonnades, balustrades, pedestals, and entablature: Very Significant

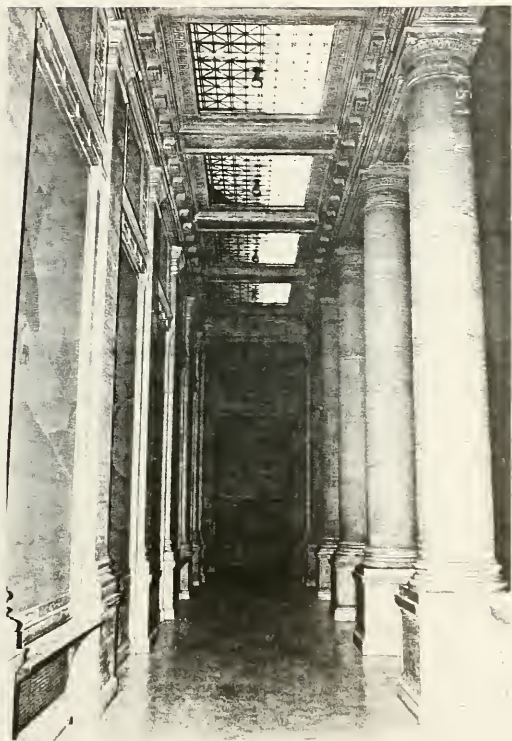
Cornices: Very Significant

Ceiling: Very Significant

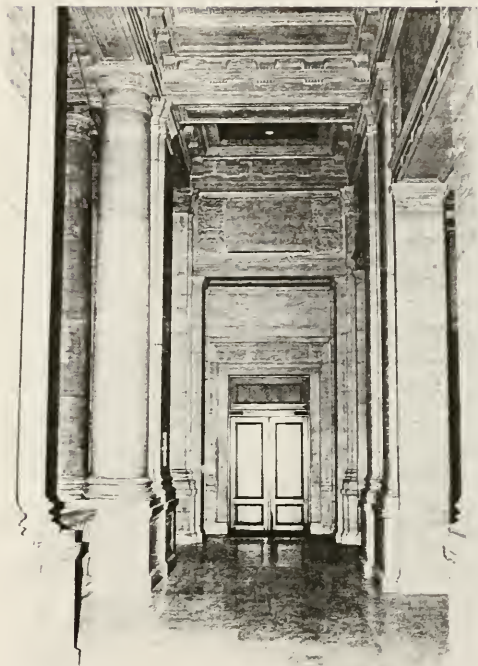
Cascd doorway to Room 200: Very Significant

Girdles: Significant

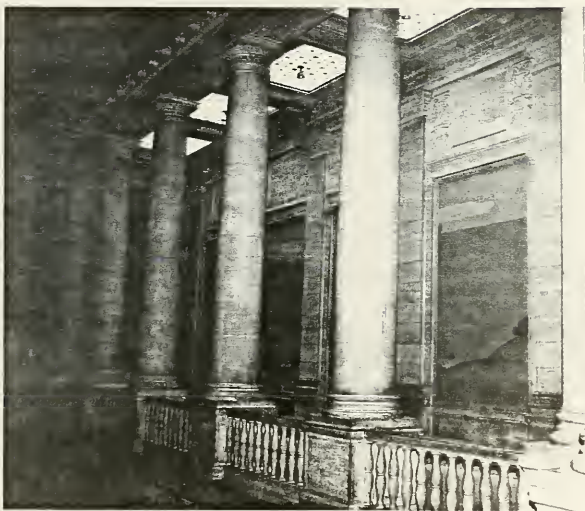
Vacuum ports: Contributing



Photograph 1: Corridor 290. View looking west along the south corridor.



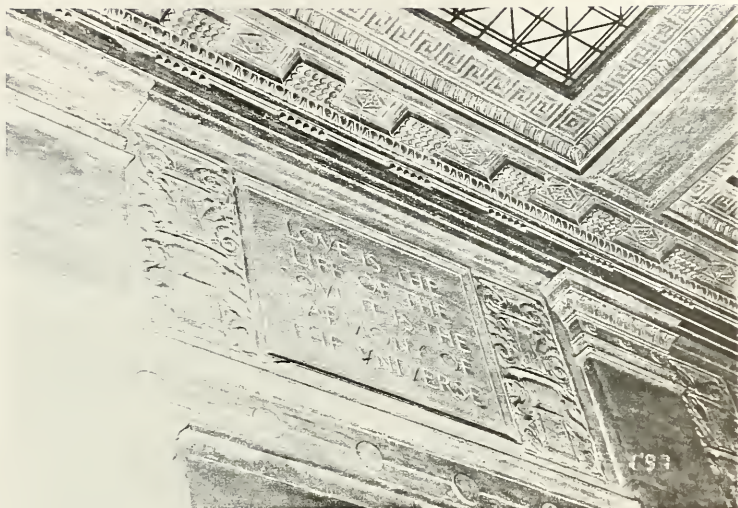
Photograph 2: Corridor 290. View looking south along the west corridor, toward elevator E2.



Photograph 3: Corridor 290. View looking northwest from the top of Staircase S101



Photograph 4: Corridor 200. One bay in the north wall,
including a mural by Gottardo Piazzoni.



Photograph 5: Corridor 290. Detail of pilaster capitals, lintel over a mural panel with motto and arabesque ornament, cornice, and coffered ceiling.

CORRIDOR 291A

Description

Corridor 291A lies between the Main Stair Hall (Corridor 290) and the Reference Room (Room 201). It provides access to the Reference Room and, via its extensions, Corridors 291B and 291C, to staff areas to the north and south and to Staircase S102. Architecturally, it is finished in a manner similar to that of Corridor 290, the Monumental Staircase (S101), and the Delivery Room (Room 200), but without their coffered ceilings and freestanding columns; and is finished at a higher level than Corridors 291B and 291C.

Floors

The floor is made of rose marble, with travertine borders. It is in good condition.

Walls and Base

The west wall of this corridor is made of faux-travertine plaster and consists of pilasters with slightly recessed wall spaces between them. The pilasters and recessed wall spaces are lightly scored to resemble masonry. The pilasters have capitals only a few inches in height, with a single band of leafy molding for ornament. There is a plain plaster belt course across the recessed wall space about two feet above the floor, also of plaster. The base of the wall is profiled travertine. A round decorative medallion with a rosette center is made of faux-travertine plaster and can be found in the west wall over the door to Room 201.

The east side of this corridor is defined by two piers. The short side of each pier is in the form of a pilaster, while the long side is two pilasters with a slightly recessed wall space between them. The material is faux-travertine plaster. Pilaster capitals and travertine bases are the same as in the opposite wall. On either side of the piers are passageways to Corridor 290.

These walls are in good condition.

Door to Room 201

Centered in the west wall is a door to Room 201 consisting of paired door leaves and a transom within a travertine casing. Each door leaf has wood stiles and rails, with glazing occupying most of the interior and a wood panel at the bottom. The transom is also wood, with a center panel in which a non-contributing sign announces the

services in Room 201. A transom bar of the same wood is carved with leaf designs at the ends. The door leaves swivel on brass pivot hardware set in the floor and transom bar. The door leaves, transom, and transom bar fit into a wood frame that is placed within the travertine casing. Above the casing is a paneled frieze with shields in the end panels, and above this is a profiled cornice, both of travertine. All of these elements are in good condition.

Ceiling

The ceiling of Corridor 291A consists of three large coffers, each of which corresponds to one of the passages into Corridor 290. The areas between the coffers, the lowest parts of the ceiling, are paneled and are made of faux-travertine plaster. The coffer reveals are profiled in many layers, including two bands of leafy moldings, and are also faux-travertine plaster. The center panels of each coffer are flat plaster that is painted beige. Non-contributing lights have been placed in these panels. Aside from the presence of these lights, these ceilings are in excellent condition.

Non-Contributing Elements

In addition to the ceiling lights, non-contributing elements in Corridor 291A include a few small signs and an alarm box with lights, all mounted on the west wall.

Evaluation — Article 10 listing

Individual elements of Corridor 291A are evaluated below:

Floor: Very Significant

Walls: Very Significant

Faux-travertine plaster ceiling elements: Very Significant

Flat plaster ceiling elements: Significant

Wood door leaves and transom: Very Significant

Travertine door casing with cornice and frieze: Very Significant

Travertine base: Significant

ROOM E2 -- PUBLIC ELEVATOR

Description

E2 is one of two public elevators in the library. At the first floor, these elevators are accessible via the two elevator lobbies (Rooms 192 and 193) on either side of the Monumental Staircase near the front entrance of the library. At the second floor the elevators face each other on either side of Corridor 290, and at the third floor, they face each other across Elevator Lobby 390. Elevator E1 has been altered with new doors and a new car, and has lost integrity, whereas E2 still has its original doors and car. The doors of elevator E2 are identical at each level, but the surrounding wall treatment differs on each floor.

At all three floors (first, second, and third), Elevator E2 has double-leaf wood panel sliding doors, with a paneled wood transom above. Each leaf is divided into two panels by a rail, and each panel is bordered with molded wood trim. Small square patterns in relief ornament the ends of each rail in the door leaves. The transom above the door leaves is detailed in a similar fashion. Just below the transom is a bar with leaf ornament carved into the ends and the word "Elevator" painted with gold paint and a black border in the center. This signage appears to be original. On the first story door a lighted "Elevator" sign of brass and glass has been added to the transom. Art deco in style, it is historic but not original.

The wall surrounding E2 at the first floor level is travertine cut into a flat arch at the top (see the description to Room 192). At the second floor level, elevator E2 is approached through an alcove (see the description to Corridor 290). At the third floor level, the elevator door is enframed by molded wood casing and a wood paneled reveal about one foot deep.

The elevator car has wood paneled walls, with panels divided by composite pilasters. This wood appears to be lightly varnished or stained. The cornice in the car is cast iron, painted white, with moldings of leaves over an egg-and-dart pattern. The wall base is non-contributing black vinyl that is missing or falling off in places. The floor is non-contributing 12" square vinyl composition tile. Set in the floor is a decorative brass plate with a globe motif and the word "Otis" in script. "Otis Elevator Company" is also spelled out in a brass floor strip at the threshold of the elevator car. The ceiling is original, made of iron plates painted beige and joined by screws. Other original features include a manual control made of iron, in the form of a bell with handle, and a push-button electrical switch with brass plate. There is a cremone bolt on the inside of the door. Non-original features include an electric heater suspended from the ceiling, a

small fan just below this, a triangular operator's seat attached to the wall, an incandescent light fixture, and a bulletin board that fills one of the wall panels.

The recessed elevator niche with travertine walls on the second floor is in excellent condition. The three wood paneled elevator doors and paneled transoms vary from fair to excellent condition, with minor abrasions, scratches, and small drilled holes in various places. On the inside of the first story door a door latch plate is missing, exposing the routed wood inside. The elevator car walls are soiled in places but are in otherwise good condition. The metal ceiling and cornice are in excellent condition. The "Otis" insignia set into the floor shows mild wear but is otherwise unblemished. The manual control is in excellent condition, save that most of its gold paint has worn away. The art deco "Elevator" sign on the first story transom is in excellent condition.

Evaluation: Preservation Zone 1

Individual features of E2 are evaluated below:

Wood panel doors and transoms (all three stories): Very Significant

Wood panel elevator car walls: Very Significant

Metal elevator car cornice: Very Significant

Metal plate ceiling: Contributing

Lighted "Elevator" sign (first story): Contributing

Iron manual control: Contributing

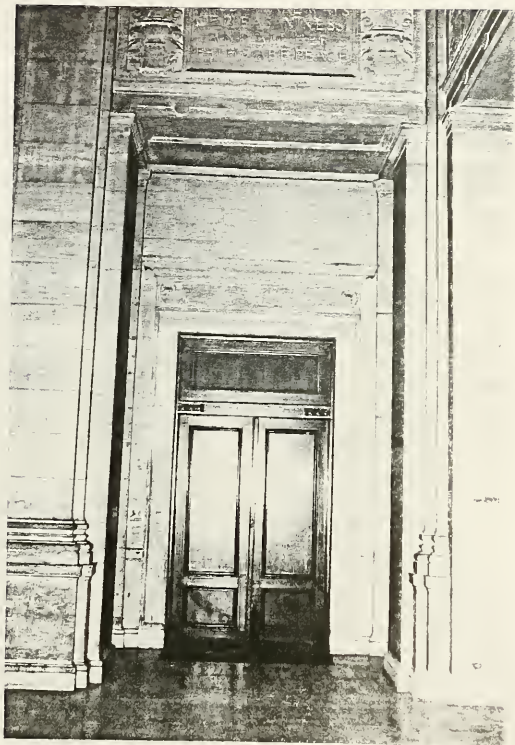
Brass plate/"Otis" insignia in floor of car: Significant

Push button switch: Contributing

Cremone bolt on door: Contributing



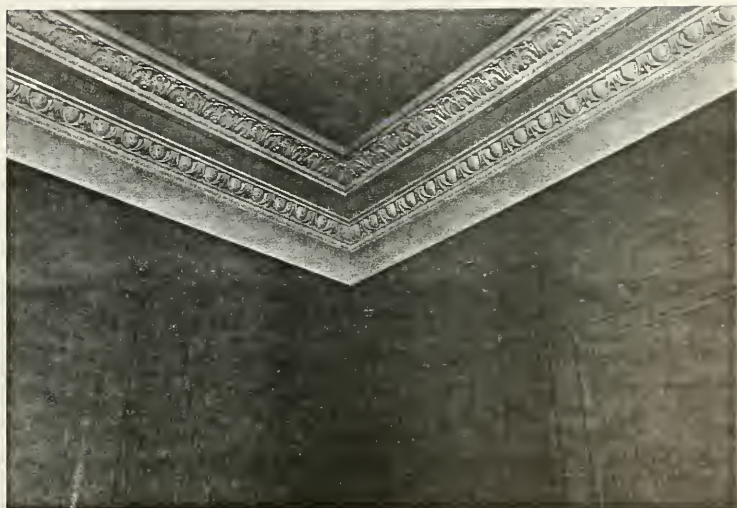
Photograph 1: Elevator E2 Door at the first floor level



Photograph 2: Elevator E2. Door and alcove at the second story level



Photograph 3: Elevator E2. Elevator car showing shafts and manual controls.



Photograph 4: Elevator E2. Detail of cornice and walls.

MONUMENTAL STAIRCASE -- S101

Description

The Monumental Staircase (S101) leads library visitors from the circulation and lobby areas of the first floor up to the main program rooms on the second floor. It lies on the library's central axis, on a line with the entrance on Larkin Street, the Main Entrance Vestibule (Room 191), the Main Lobby (Room 101), and the Delivery Room (Room 200) on the second floor. At the second floor level the Monumental Staircase is surrounded by Corridor 290. (See photographs 1 and 2.)

The stairway is composed of a short flight of five steps at Corridor 190, followed by a first landing, a long flight, a second landing, and another long flight. At the end of the latter the staircase emerges into Corridor 290, a short distance into the Delivery Room.

Architecturally, S101 takes the form of a staircase covered by two ceilings. At the west end it is covered by a low vaulted ceiling; the staircase then emerges into a monumental space that is covered by a high barrel vault that springs from an entablature supported by colonnades. In its materials and style the staircase is consistent with the other monumental spaces in the library.

Steps and Landings

The treads, risers, stringers, and two landings of S101 are all made of travertine (see Photograph 3). These elements are in good-to-excellent condition.

Benches

At the second landing, approximately halfway up the staircase, are two benches, one against either wall (see Photograph 3). These benches are made of travertine. Each has three scroll shaped feet that are ornamented with fluting and rosettes. At the east end of each bench the bench slab is continued as the stringer of the flight above. These benches are in good condition.

Handrails

Three bronze handrails, one per flight, run up the center of each flight (see Photograph 1). The rails are profiled and curve down at the ends in an S-shape. They rest upon plain brass supports. These handrails are in excellent condition.

Lower walls, Base, and Niches

The lower walls, at the level of the first flight and the first landing, are made of faux-travertine plaster and are lightly scored to resemble masonry (see Photograph 4). These walls are articulated as pilasters (three to each wall) with slightly recessed wall spaces between the pilasters. The pilasters have capitals with bands of leafy ornament, and this ornament is continued along the recessed wall spaces as a cornice. Both the pilasters and the recessed walls have a base of profiled travertine.

A niche with a scallop-shell hemispherical dome is set into each wall. The travertine wall base continues along the concave surface of each niche.

All of these elements are in good-to-excellent condition.

Upper walls, balustrades, Colonnades, and Entablature

The walls above the first landing have deep rustication and resemble masonry (see Photograph 3). At the top of the rustication is a blank belt course, or frieze, upon which rest regularly spaced pedestals that are paneled on the sides. Balustrades with turned balusters fill the spaces between the pedestals (see Photograph 1). Round columns three feet in diameter at the base and spaced 7'-6" apart rest upon the pedestals. These columns are smooth-surfaced, with entasis; have profiled bases; and have capitals with several bands of leafy ornament (see Photographs 2 and 5). The columns form a colonnade or peristyle on three sides of the staircase and support a continuous entablature, from which the barrel-vaulted ceiling springs. This colonnade and balustrade are the same as those in Corridor 290.

The entablature consists of a cornice and an architrave. The architrave has three fascia bands and an interlacing guilloche pattern in the perimeter of the soffits.

The cornice projects beyond the architrave and overhangs the staircase (see Photograph 5). The soffit of the cornice is ornamented with mutules and guttae that alternate with a diamond pattern carved into the cornice soffit. Just below the mutules an egg-and-dart molding runs along the base of the cornice, and below this guttae are continued onto the tops of the architrave. This cornice is identical with those in Corridor 290. All elements of the cornice are made of faux-travertine plaster.

All of these elements -- upper walls, pedestals, balustrades, colonnades, and entablature -- are made of faux-travertine plaster and are in excellent condition.

Ceilings

Two barrel-vaulted ceilings cover the Monumental Staircase. The lower of the two ceilings covers the first flight and the first landing and springs from the flanking walls at the first floor level (see Photograph 6). It consists of arches with paneled soffits that alternate with octagonal coffers. The coffers are ornamented with arabesque patterns, including angels and rosettes. This ceiling is similar to the barrel vaulted portion of the ceilings in Rooms 101, 190, and 191. It is executed in faux-travertine plaster and is in excellent condition.

The higher barrel-vaulted ceiling springs from the entablature over the colonnade. It covers the two long flights and the second landing of Staircase S101 (see Photographs 5 and 7). The apex of this vault rises to thirty-four feet above the second floor level. The barrel vault is composed of octagonal coffers, each of which has an egg-and-dart molding around the perimeter and a large rosette in the center. At each end of the barrel is a semi-circular wall with arabesque ornament in panels around the perimeter. This ceiling is executed in faux-travertine plaster and is in excellent condition.

Non-Contributing Elements

There is an uplight in the floor at the base of each niche and there are downlights in four of the ceiling coffers. There is also an alarm box with lights mounted onto the west wall of the staircase.

Evaluation: Article 10 Listing

Individual elements of S101 are evaluated below:

Treads, risers, and stringers: Very Significant

Landings: Very Significant

Benches: Very Significant

Handrails: Significant

Lower walls, with capitals/cornice: Very Significant

Base: Very Significant

Niches: Very Significant

Upper walls: Very Significant

Balustrades: Very Significant

Colonnades and pedestals: Very Significant

Lintels: Very Significant

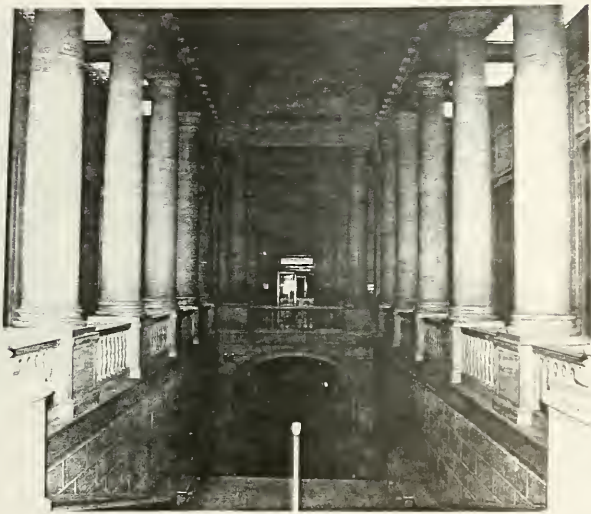
Cornice: Very Significant

Lower ceiling: Very Significant

Higher ceiling: Very Significant



Photograph 1: Staircase S101. Room view looking east



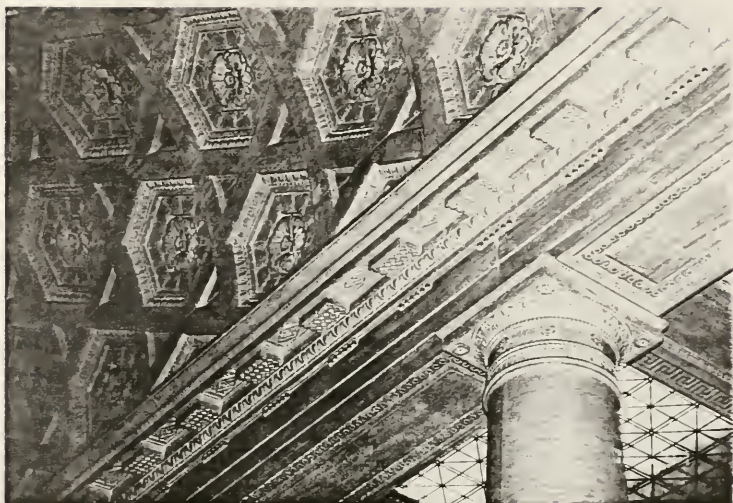
Photograph 2: Staircase S101. Room view looking west.



Photograph 1-3: Staircase S101. Detail of upper wall, steps, second landing and bench



Photograph 4: Staircase S101. Lower wall with scallop-domed niche



Photograph - Staircase S101. Detail of column capital,
lintel, cornice, and the upper ceiling.



Photograph 6. Staircase S101. Looking west at the lower ceiling.



Figure 7: Staircase S101. Upper ceiling and supporting columns.

ROOMS S102 AND 112 -- PUBLIC STAIRCASE AND STAIR VESTIBULE

Description

Public Staircase S102 is located at the west end of the library off of corridor 190A. It leads up to the second and third floors, winding around a rectangular open shaft and emerging onto corridors 291C and 390 (see Photograph 1). A landing also leads to the second floor mezzanine. Room 112 is the vestibule for this stairway. Both the staircase and vestibule are reached by separate doorways off of corridor 190A. From the vestibule, library staff could pass through a locked door and descend via another staircase, S002, to the basement.

Staircase S102 and vestibule 112 have a medium level of finish. The railing is ornate, while other elements have a somewhat lower level of finish. In this respect the staircase and vestibule relate to corridor 190A, a major circulation area that also has a medium level of finish.

Both the stairway and the vestibule have a high degree of integrity, with most elements in good condition. The only alteration has been the replacement of old telephone booths with new booths and wall-mounted phones in the vestibule.

Floor and Landings

The floor of Room 112 is made of terrazzo, with a border of travertine (see Photograph 2). This border meets, and matches, the travertine baseboard of the walls. The staircase, S102, has five landings of rose marble, with non-contributing black safety strips added to the perimeters of the landings. All of the original elements are in good to excellent condition.

Walls

The walls of the staircase are faced in plaster that is lightly textured and painted beige, and lightly scored to resemble masonry. In Room 112 the wall surface is flat plaster, and simple bases of travertine match the travertine borders in the floor. Wiremold leading from wall mounted telephones can be found on the wall of Room 112. Repair of plaster damage from the Loma Prieta Earthquake of 1989 is faintly visible in the first story area of the staircase, but the condition of the plaster walls is good overall.

Ceiling and Soffits

The third story ceiling is flat plaster, with a classical molding of run plaster around the border. This is in good condition. The soffit of each flight of stairs is also finished in flat plaster in good condition.

Staircase

The general appearance of the staircase is ornamental, due principally to the treatment of the balusters, newel posts, and stringers. The stringers, risers, balusters, and newel posts are cast iron, and the hand rails are wood (see Photograph 3). The treads and landings are rose marble. Each cast iron riser is paneled in two layers. The stringers are plain on the side of the treads but are ornamented with evenly spaced rosettes and borders of leafy molding on the other side. Each rectangular newel post has leafy ornament and urn designs set within panels on the sides, and a newel cap of several layers is surmounted by a foliated knob. The entire newel post is coated with brown enamel paint. Balusters are in the form of spindles that taper at the top and bottom and have leafy ornament in the middle. Between the balusters and the handrail is a perforated course of floral designs. The wood hand rails are profiled. In general, all parts of the stairway are in good condition, with blemishes including tarnishing of the cast iron surfaces and the wearing away of paint from the newel caps in spots.

Windows

Six windows in the east wall of S102 admit light into the staircase from the south courtyard. These are double-hung windows with wood sashes, frames and stops, all grained to resemble oak. Sash cords are metal; other hardware includes brass pulls on the bottom rails and metal latches on the meeting rails. The windows are set deeply into the thick walls, and the reveals are painted beige to match the walls. A profiled wood molding can be found at the front of the stool. The windows and their hardware are in generally good condition.

Door

A wood door with a single large panel and a wood frame opens from Room 112 into the staircase to the basement, S002. Original hardware consists of a brass knob, a square brass knob plate and a cylinder lock. The door has numerous small scratches and is in fair condition, while the hardware is in good condition.

Telephones:

Old telephones have been removed from Room 112 and replaced by three corner metal telephone booths and two wall mounted phones, all non-contributing. See Photograph 4.

Evaluation: Preservation Zone 1

Individual features of Rooms 112 and S102 are evaluated below.

Terrazzo floor (112): Significant

Rose marble landings and treads (S102): Very Significant

Scored plaster and flat plaster walls: Significant

Flat plaster ceiling and plaster staircase soffits: Significant

Newel posts, balusters, stringers, and handrails: Very Significant

Windows with brass hardware: Significant

Wood door with brass hardware: Significant

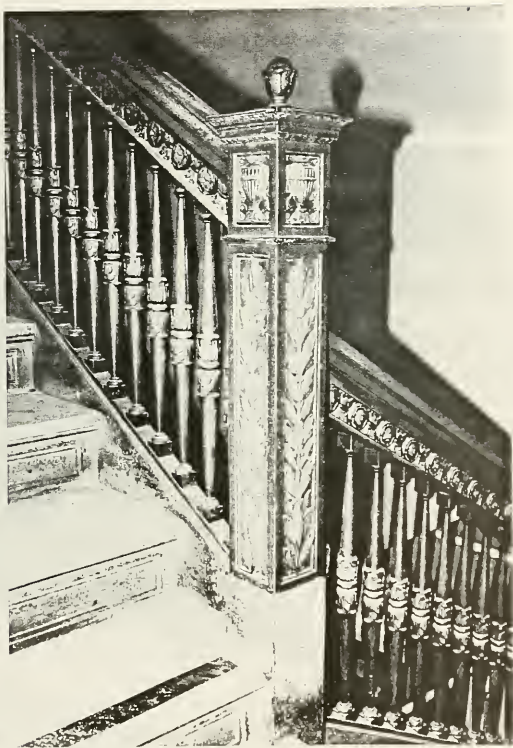
Telephones and booths (112): Non-Contributing



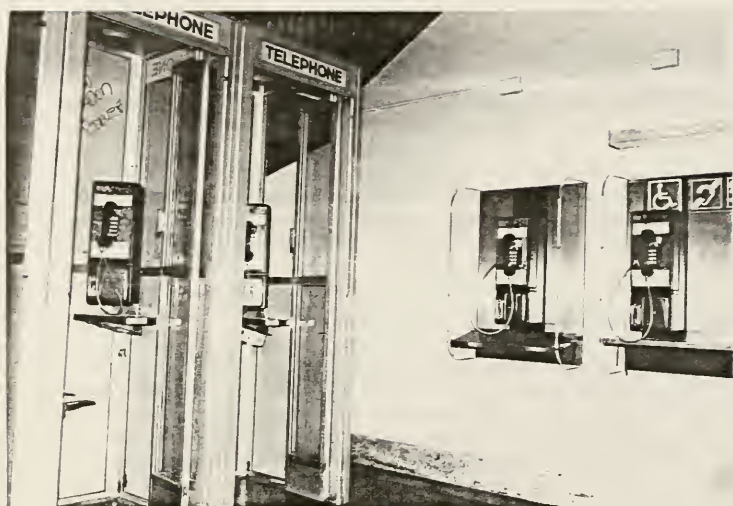
*Photograph 1: Room S102. Looking through the staircase
from the third story down to Room 112.*



Photograph 2: Room 112. Terrazzo floor with travertine border



Photograph 3: Room S102. Newel post, balusters, handrail, stringer and steps.



Photograph 4 Room 112. Phone booths and wall-mounted telephones

ROOMS S104 AND 120 -- PUBLIC STAIRCASE AND STAIR VESTIBULE

Description

Room S104 is a public staircase in the eastern end of the south wing of the library, near the Fulton Street entrance. It winds around a rectangular open shaft (see Photograph 1) and leads patrons to Rooms 200, 210, and 320. Room 120 is the vestibule for this stairway and is reached after ascending a few steps from corridor 194 (see Photographs 2 and 3).

Staircase S104 and vestibule 120 have a medium level of finish which denotes their use as secondary public spaces. The staircase railing is ornate, while other elements have a somewhat lower level of finish. In this respect the staircase and vestibule relate to corridor 194, which also has a medium level of finish.

The stairway has a high degree of integrity, with most elements in good condition. In addition to a non-contributing fluorescent light, the vestibule has superficial alterations and blemishes in the form of a new paint scheme, wall pegboards, and signs applied by adhesive. It otherwise maintains a high degree of integrity, with elements in variously poor to good condition.

Floors and Steps in Room 120

The vestibule, Room 120, has floors at two levels. The lower floor is reached after ascending a few steps from corridor 194; then, after turning east, one ascends several more steps to reach a higher floor, at the base of staircase S104. Both floors are made of terrazzo, with borders of travertine. These borders meet, and match, the travertine base of the walls. Both of the series of steps just described have terrazzo treads, risers and stringers, and wall-mounted handrails of wood.

The lower floor is in fair condition while the upper floor is in good condition. The travertine steps and bases are in mostly good condition.

Doorways

From the Room 120 there are large doorways into Rooms 194 and 119. Both doorways are enframed by molded travertine casings ten inches wide. These are in good condition.

Walls

The walls of the staircase and vestibule are flat plaster, painted beige in most places. The exception is in the upper portion of the vestibule, where the walls are painted blue and white to create an arrow sign. Signage and pegboard have been applied to the vestibule walls, and adhesive material from a removed sign is still evident in the vestibule. Aside from such additions, the walls in these rooms are in good condition.

Ceilings

The vestibule ceilings and the third story staircase ceiling are all flat plaster, with a run plaster molding around the perimeter of the vestibule ceiling. Both ceilings are in good condition.

Staircase

Structurally, the staircase is made of cast iron. Stringers, risers, balusters, and newel posts are all cast iron or steel, and the treads and landings are made variously of rose marble and travertine slabs laid over steel plates. Unlike that of staircase S102, where the soffit is finished in plaster, the cast iron construction of staircase S104 is open to view from underneath at all levels.

The balusters are ornamental and form a repeating rectilinear pattern (see Photograph 4). The stringers are paneled on the side of the open shaft and are plain on the wall side of the staircase. At the landings these stringers continue as plain cast iron bases to the walls. Newel posts have rectangular paneled sides and nearly flat newel caps, and are surmounted by spherical cast iron knobs. Except for the first, or lowest, newel post, all newel posts descend past the stringer to form a simple newel drop.

Treads in the first story of the staircase are made of travertine, while treads and landings above the first story are made of rose marble. Hand rails are profiled and are made of oak.

Save for light tarnishing or soiling of the cast iron, all elements of the staircase are in generally good condition.

Windows

One double-hung window with wood sash, frame, stops, stool and sill can be found in the west wall of the vestibule, Room 120. It is painted beige to match the wall and is in fair condition.

Six windows of two types are in Staircase S104. Four of these are double-hung windows with wood sash, frames, stops, and stools, all of which are grained to resemble oak. They each have metal chain sash cords, brass pulls on the bottom rail, and brass latches on the meeting rail. Two of these windows are midway between the second and third floors, while the other two are at the third story level. All look out into the south courtyard. The other two windows are fixed, with oak sash, oak stools, and metal frames. These two windows look into Room 200 and are covered on the Room 200 side with metal cloth screens. They exist at the second floor level and midway between the second and third floor. The windows are in generally good condition.

Other Original Features

An ornamental lantern made of bronze and glass is suspended by a chain from the third story ceiling of S104 (see Photograph 5). It is in excellent condition. Two radiators in good condition manufactured by the American Radiator Company can be found in Room 120. One of these is covered with blue pegboard. Built into the wall of Room 120 is a modern electrical box with an original wood paneled door enframed by an original molded wood casing. The door and casing are painted beige and are in fair condition.

Non-Contributing Features

Besides the signs, pegboards, and electrical box mentioned above, non-contributing features in Room 120 include a ceiling-mounted fluorescent light and an alarm with lights mounted over one of the doorways.

Evaluation: Preservation Zone 1 (Staircase S104 and Room 120)

Individual features of Rooms S104 and 120 are evaluated below:

Terrazzo floors with travertine borders: Very Significant

Flat plaster walls: Significant

Flat plaster ceilings: Significant

Travertine doorway casings in Room 120: Significant

Travertine wall bases in Room 120: Significant

Cast iron wall bases in S104: Contributing

Travertine steps: Significant

Rose marble treads and landings: Very Significant

Cast iron balusters, newel posts, risers, and stringers: Very Significant

Wood hand rails: Significant

Fixed windows with clathn screens in S104: Very Significant

Double-hung windows in S104: Significant

Double-hung window in Room 120: Contributing

Bronze and glass lantern: Significant

Wood panel door with wood casing for electrical box: Contributing

Radiators: Contributing



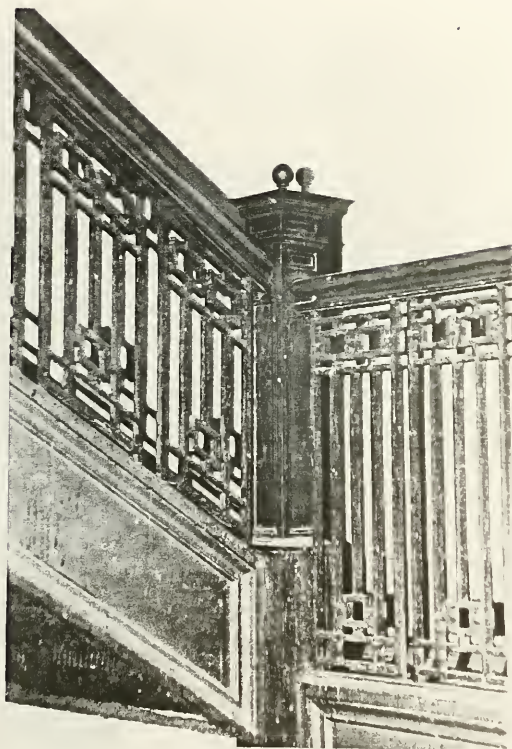
Photograph 1. Room S104. Looking through the staircase
from the third story down to Room 120.



Photograph 2: Room 120, lower level. Room view, looking west



Photograph 3: Room 120. Looking east from the lower level to the upper level of Room 120. Staircase S104 is in the background



Photograph 4: Room S104. Newel post, balusters, stringer and handrail of the staircase.



Photograph 5: Room S104, Ornamental lantern

ROOM ST1 -- THE MAIN STACKS

Description

The Main Stacks occupy a large volume in the north wing of the library. Rising from the first floor to the third floor, this void is filled with integrated metal structure and shelving that was typical of library stack construction of the period. The Main Stacks are divided into seven levels, of which the first three correspond to the first story of the library and the last four to the second story. Structurally, the stacks consist of a self-supporting steel frame that rises through all seven levels and is attached around the perimeter to the walls of the building. Back-to-back metal shelving projects from and is supported by the vertical members of this frame, while the floors of levels two through seven are supported by lateral members (see Photograph 1). Two stairways and a dumbwaiter rise through the stacks. Windows at each level are set into three walls to the north, to the east, and to the south.

The Main Stacks (Room ST-1) in the Old Main Library is a typical and fully developed example of the classic stacks system of book storage in libraries. In this system, a free-standing metal framework independent of the surrounding walls supports ranges of back-to-back shelving and narrow walkways between the shelves. The first example of such a stacks system was built in 1854-1857 at the reading room of the British Museum, and was followed in 1858-1868 at Henri Labrousse's *Bibliothèque Nationale* in Paris. The first American example was Henry Van Brunt's six story addition to Gore Hall at Harvard (1877; demolished 1913). By the 1880s the concept of a stacks system accessible only to library staff was well established in the United States. Although many librarians were initially reluctant to close such a large area off to the public, the stacks system was widely adopted as a useful one for major libraries. It was a typical feature of institutional libraries built in the early decades of this century and is disappearing rapidly as libraries renovate or rebuild using compact shelving.

In later years the stacks in this library were opened to the public, only to close again after the Loma Prieta Earthquake of 1989. For the next seven years library staff ferried books from the stacks to the public via a desk in Room 119. (The Carey and Co. Building Evaluation Report explains, on pp. 77-78, what damage occurred to the upper level stacks in the Loma Prieta earthquake, and briefly mentions other issues such as humidity, fire codes, and accessibility. The earthquake damage has been repaired since the Carey and Co. report was written.)

Floors

The first level of the Main Stacks has a floor of concrete. The metal frame of the stack shelving rests upon this concrete floor.

The second, third, and fourth levels of the stacks have floors made of white marble panels that are three feet square. These rest upon horizontal metal framing members of the stack system and are also visible as a ceiling from the level below. These panels are generally soiled and eight of them have been replaced by plywood.

The fifth, sixth, and seventh levels of the stacks have floors made of translucent glass panels that are supported in the same manner as the marble floors below and are also visible as ceilings from the level below. About 120 of these panels have been replaced by a variety of materials, including concrete, plywood, white marble, and newer glass panels.

Walls

The walls of the stacks are flat plaster and are painted beige.

Shelves

Adjustable black metal shelves with steel-gray metal bookends attach to the metal framing system of the stacks. These shelves were designed as a unit with the frame and were assembled in place. Utilitarian in appearance, these shelves remain in generally good condition.

Windows

Both metal and wood windows admit natural light into the Main Stacks. In the north wall, facing McAllister Street, sixteen bays of double-hung metal sash windows admit light into levels two through seven, and wood sash windows admit light into level one. Identical windows can be found in the east wall of the stacks. In the south wall, facing the light court, are double-hung wood sash windows, with seven bays of windows in levels one through five and fourteen bays in levels six and seven. On all three sides the windows in the first level are smaller than those above. Due to lack of access, these first level windows could not be inspected for this report, but those in levels two through seven are described below.

Windows in the north and east walls (above level two) have metal sash, muntins, and frames, and are glazed with clear wire glass (see Photograph 2). The windows are four-

over-four lights, double-hung, and measure about 4'-7" wide by 6'-3" high. Each window has molded wood stops on all four sides, a wide wood stool, metal sash cords, two brass pulls, and a brass latch on the meeting rails. There are traces of the original painted graining. Faded and flaking paint aside, these windows appear to be in good condition generally.

Windows in the south wall have wood sashes, muntins, and frames, and are double-hung, with two-over-two lights (see Photograph 3). They measure about 2'-4" wide by 5'-10" high. Each has wood stops, a wood stool, metal sash cords, two brass pulls, and a brass latch on the meeting rails. The oak sash are varnished on the inside and are painted beige on the exterior. These windows appear to be in generally good condition.

Stairways

There are two stairways connecting the seven levels of stacks. One is at the west end of the stacks area, and the other is close to the east end. The two are identical in their materials, including white marble treads; steel risers and stringers, painted red; round, gold-toned steel handrails; and simple thin steel pickets, painted beige (see Photograph 4). The handrails are tarnished, but otherwise these stairways are in good condition.

Dumbwaiter

An original pair of dumbwaiters housed in one shell is located adjacent to the eastern stairway. It has steel sides that are painted yellow, a steel shelf for books, and, at each level, two sets of push buttons numbered one through seven (see Photograph 5). It appears to be in good condition.

Electrical

Over each aisle of shelves and over each long passageway there are overhead light sockets attached to electrical conduits. These conduits are mounted to the stacks framing system. New energy-efficient lights have been screwed into these sockets. The sockets and conduits are in good condition.

Push button light switches in metal switch boxes were placed at the end of each aisle of shelves. These are affixed to the stacks frame. Many or most of the original switches have been replaced with plastic toggle switches.

Evaluation: Preservation Zone 2

Individual features of the Main Stacks are evaluated below:

Concrete floor (first level): Non-contributing

Marble and glass panel floors: Significant

Walls: Significant

Stacks framework and shelves (in their structure, spacing, and utilitarian appearance): Very Significant.

Windows: Very Significant

Stairways and dumbwaiter (as part of the circulation system of book delivery):
Very Significant.

Original push-button light switches and switch boxes: Contributing

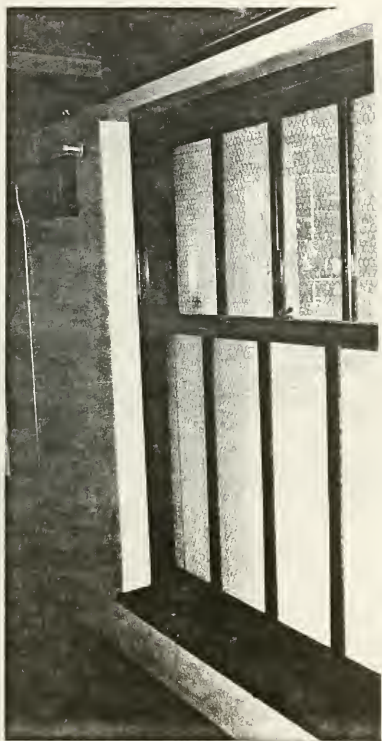
Replacement toggle switches: Non-Contributing

Electrical conduits and light sockets: Contributing

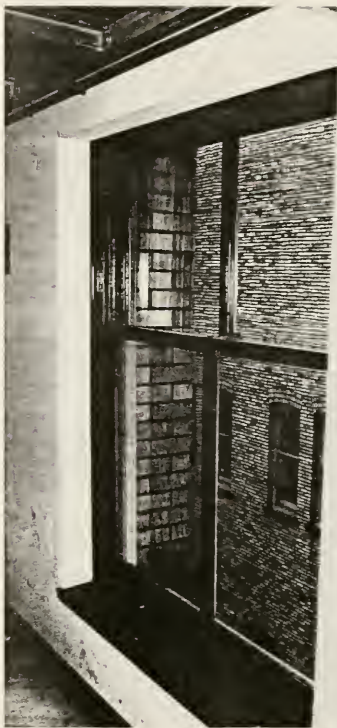
Replacement light bulbs: Non-Contributing



Photograph 1. Main Stacks, Room ST1. Looking east at the stacks framing, shelves, marble floor, and corridor along the north wall.



Photograph 2: Main Stacks, Room ST1. Metal sash window overlooking McAllister Street.



Photograph 3. Main Stacks, Room ST1. Wood sash window overlooking the north courtyard.



Photograph 4: Main Stacks, Room ST1 Stairway. Note the horizontal framing members that support the floor panels above.



Photograph 5: Main Stacks, ST1 Stacks dumbwaiter

DRAWINGS

GEORGE W. KELHAM'S DRAWINGS

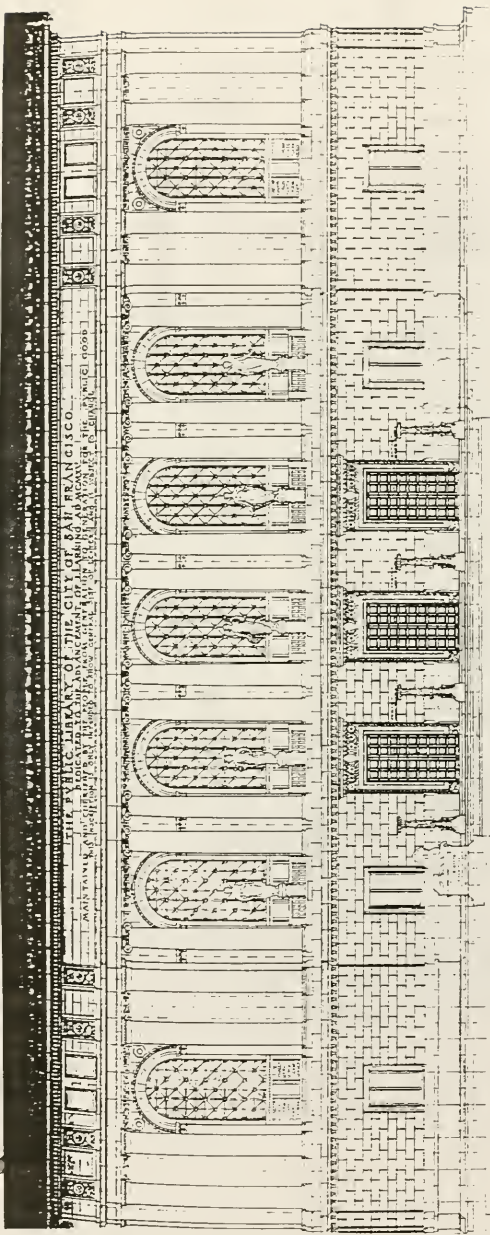
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The Old Main Library

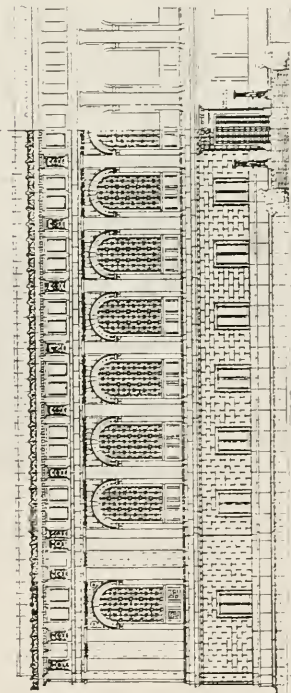
as published in Architect and Engineer

May, 1914 and April, 1917

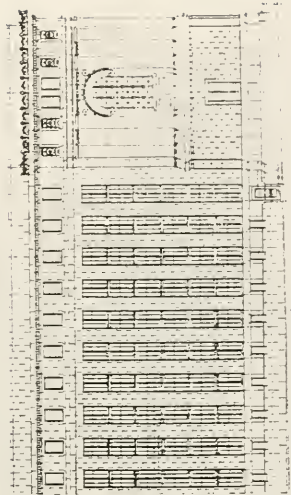
Elevations, Floor Plans and Sections



LARKIN STREET ELEVATION

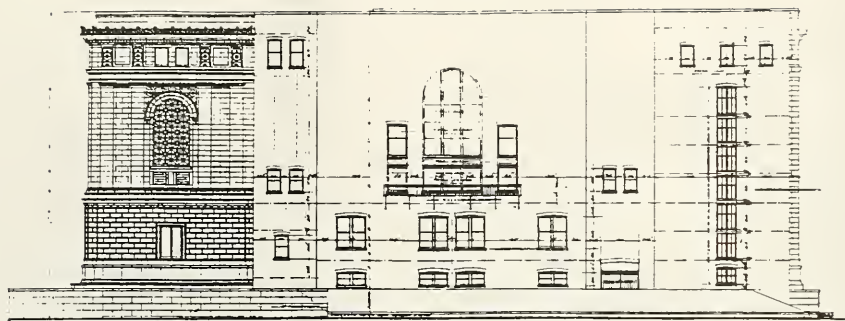


PORTION OF FULTON STREET ELEVATION

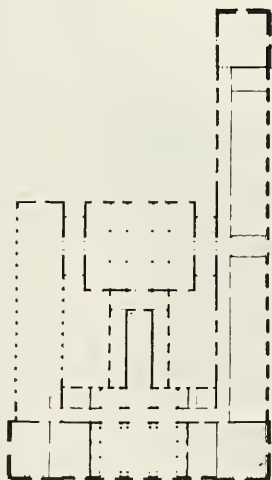


PORTION OF MALLISTER STREET ELEVATION

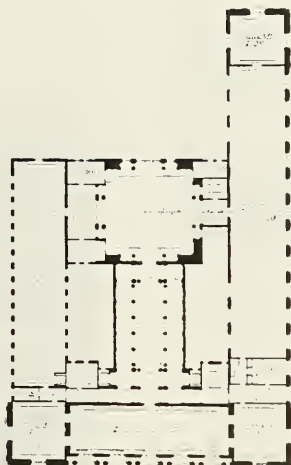
GEORGE W. KETHAM, ARCHITECT



HYDE STREET ELEVATION, SAN FRANCISCO PUBLIC LIBRARY
George W. Kelham, Architect



FIRST FLOOR PLAN

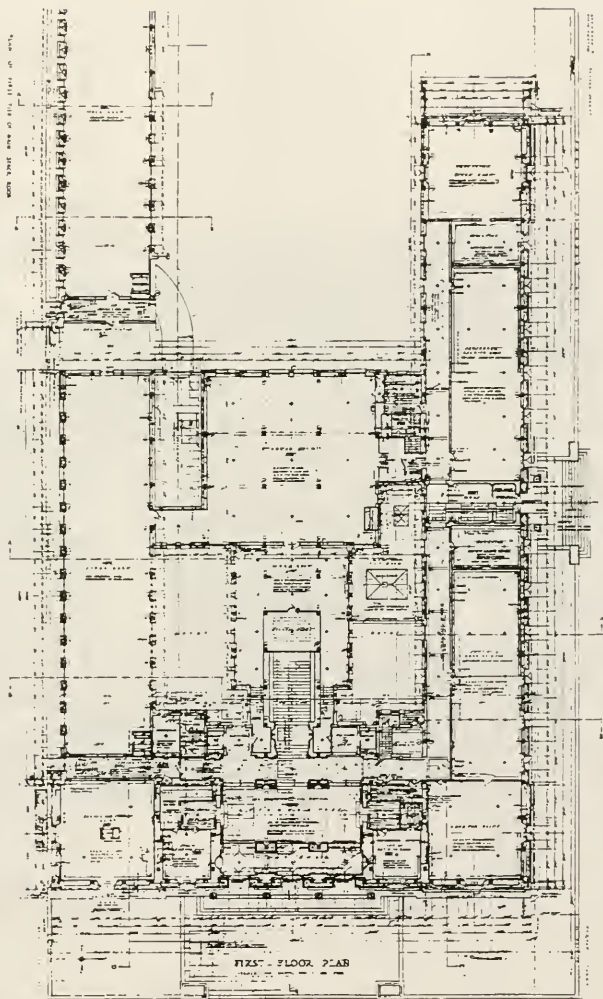


SECOND FLOOR PLAN

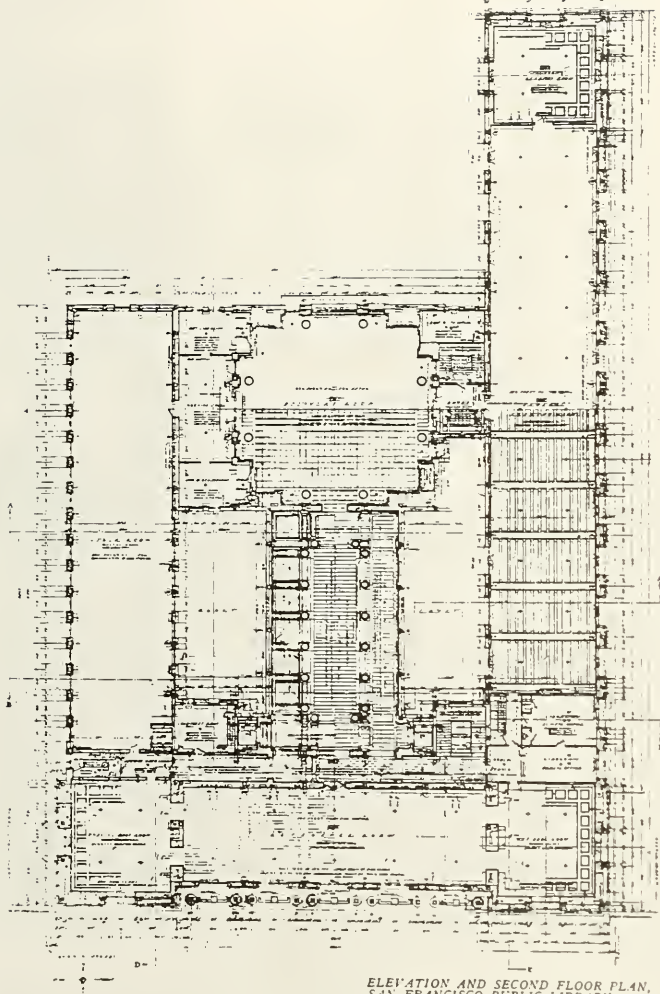


THIRD FLOOR PLAN

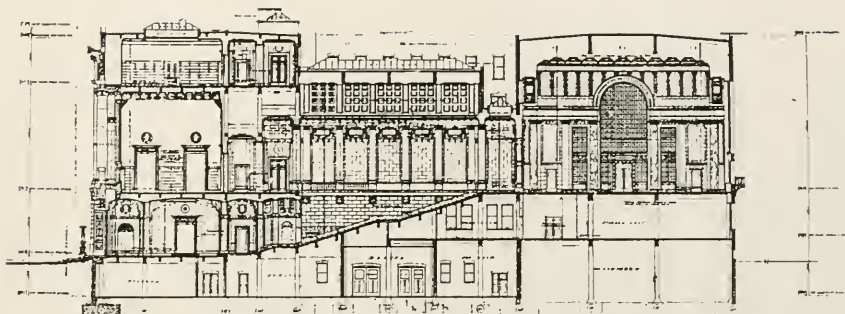
PUBLIC LIBRARY BUILDING, SAN FRANCISCO, CAL.
GEORGE W. KELHAM, ARCHITECT



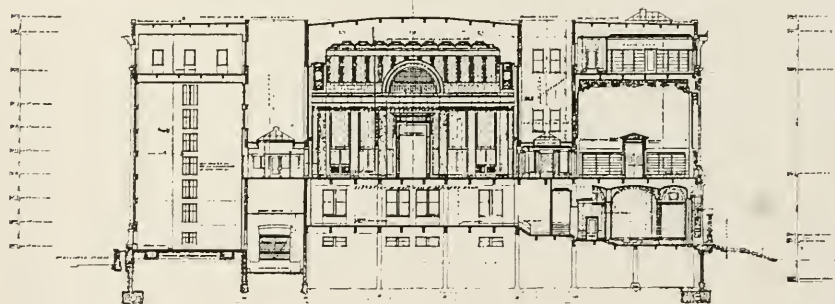
STAIR HALL AND FIRST FLOOR PLAN, SAN FRANCISCO PUBLIC LIBRARY
 GEORGE W. KELHAM, ARCHT.



ELEVATION AND SECOND FLOOR PLAN,
 SAN FRANCISCO PUBLIC LIBRARY
 GEORGE W. KELHAM, ARCHITECT

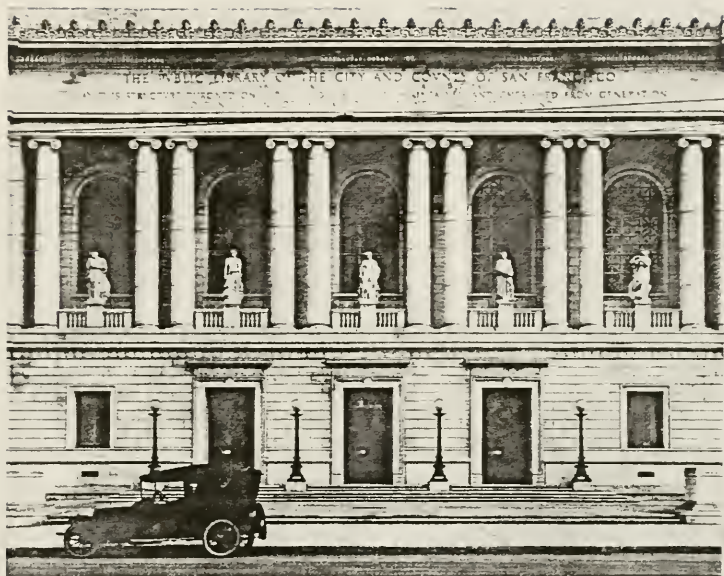


LONGITUDINAL SECTION ON AXIS LINE



SECTIONS, SAN FRANCISCO PUBLIC LIBRARY
GEORGE W. KELHAM,
ARCHITECT

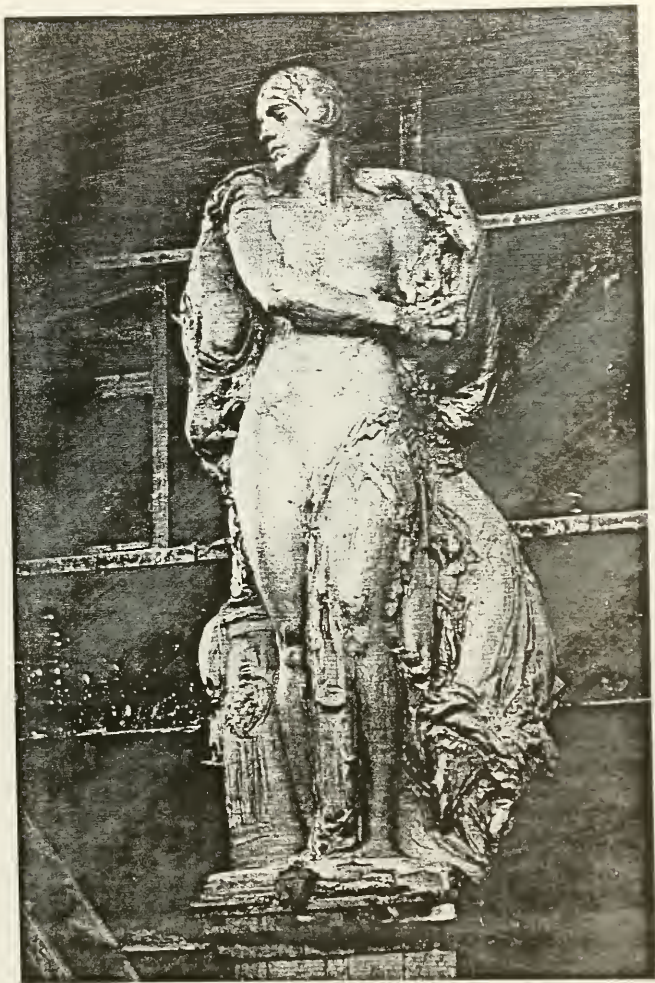
PHOTOGRAPHS OF LEO LENTELLI'S SCULPTURES



Larkin Street facade of the Old Main Library:

Early view showing the five sculptures by Leo Lentelli.

Source: Lentelli Papers, Smithsonian Archives of American Art.



Clay sculpture by Leo Lentelli, from which a mold was made for casting the final sculpture of cast stone. Source: Lentelli Papers, Smithsonian Archives of American Art.



Clay sculpture by Leo Lentelli, from which a mold was made for casting the final sculpture of cast stone. Source: Lentelli Papers.
Smithsonian Archives of American Art.

